

Yagyu Retsudo is a man on fire. For years he's been planning the destruction of Ogami Itto, the *ronin* samurai and paid assasin who travels the countryside with his little boy Daigoro. Together they are called Lone Wolf and Cub! Ogami is a one-man army, having cut down all of Yagyu's sons — except one, who's been sent to avenge his brothers or die trying! Meanwhile, the toughest cop in Edo, now retired, has the chance to take in the killer of a lifetime, Ogami himself. But is he up to the task? Elsewhere, Daigoro finds himself in adventures of his own, befriending a rich family and their spoiled son, and mystified by mysterious female falconers…

Whether you're a Kurosawa fan of old, or a johnny-come-lately manga aficionado, Lone Wolf and Cub *deserves to be on your bookshelf.*

— Alejandro Mayo
destroy-all-monsters.com

Published for the first time in America in the Japanese format.

- 2000 HARVEY AWARD WINNER
- 2000 EISNER AWARD WINNER

Front cover artwork by
BILL SIENKIEWICZ

$9.95 U.S., $14.95 CANADA

ISBN 1-56971-585-8

50995>

9 781569 715857

www.darkhorse.com

VOLUME 13

DARK HORSE COMICS



LONE WOLF AND CUB

KAZUO KOIKE & GOSEKI KOJIMA

LONE WOLF AND CUB

VOLUME 13

THE MOON IN THE EAST, THE SUN IN THE WEST

By KAZUO KOIKE & GOSEKI KOJIMA



translation
DANA LEWIS

lettering & retouch
DIGITAL CHAMELEON

cover illustration
BILL SIENKIEWICZ

publisher
MIKE RICHARDSON

editor
MIKE HANSEN

assistant editor
TIM ERVIN-GORE

consulting editor
TOREN SMITH for **STUDIO PROTEUS**

book design
DARIN FABRICK

art director
MARK COX

Published by Dark Horse Comics, Inc. in association
with MegaHouse and Koike Shoin Publishing Company.

Dark Horse Comics, Inc.
10956 SE Main Street, Milwaukie, OR 97222
www.darkhorse.com

First edition: September 2001
ISBN: 1-56971-585-8

1 3 5 7 9 10 8 6 4 2

Printed in Canada

Lone Wolf and Cub Vol. 13: The Moon in the East, the Sun in the West
Art and story ©1995, 2001 Kazuo Koike & Goseki Kojima. Cover art © 2001 Bill Sienkiewicz. All other material © 2001 Dark Horse Comics, Inc. All rights reserved. English translation rights arranged with KOIKE SHOIN PUBLISHING CO., LTD. TOKYO. Originally published in Japan in 1995 by KOIKE SHOIN PUBLISHING CO., LTD., TOKYO. No portion of this publication may be reproduced, in any form or by any means, without the express written permission of the copyright holders. Names, characters, places, and incidents featured in this publication either are the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satiric intent, is coincidental. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc., registered in various categories and countries. All rights reserved.

To find a comics shop in your area, call the
Comic Shop Locator Service toll-free at 1-888-266-4226

THE MOON IN THE EAST, THE SUN IN THE WEST

子連れ狼

By KAZUO KOIKE
& GOSEKI KOJIMA



VOLUME

13

A NOTE TO READERS

Lone Wolf and Cub is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

LONE WOLF AND CUB



TABLE OF CONTENTS

The Moon in the East, the Sun in the West 9

"Marohoshi" Mameshō 67

Spoiling Daigoro 128

The Hōjiro Yagyū 188

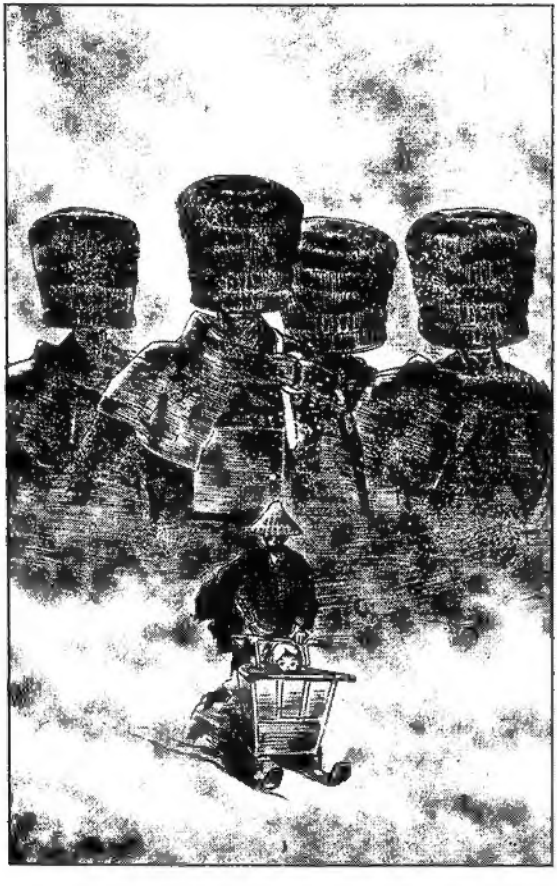
The Bird Catchers 248

Glossary 307

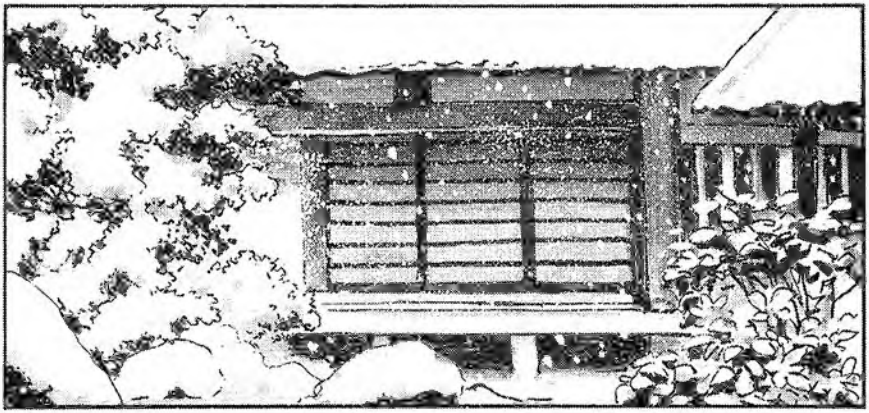
Creator Profiles 309

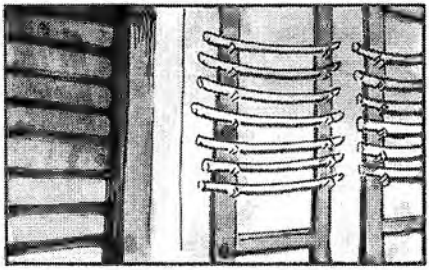
The Ronin Report 311

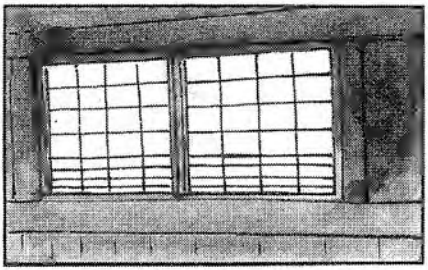
the sixty-fourth

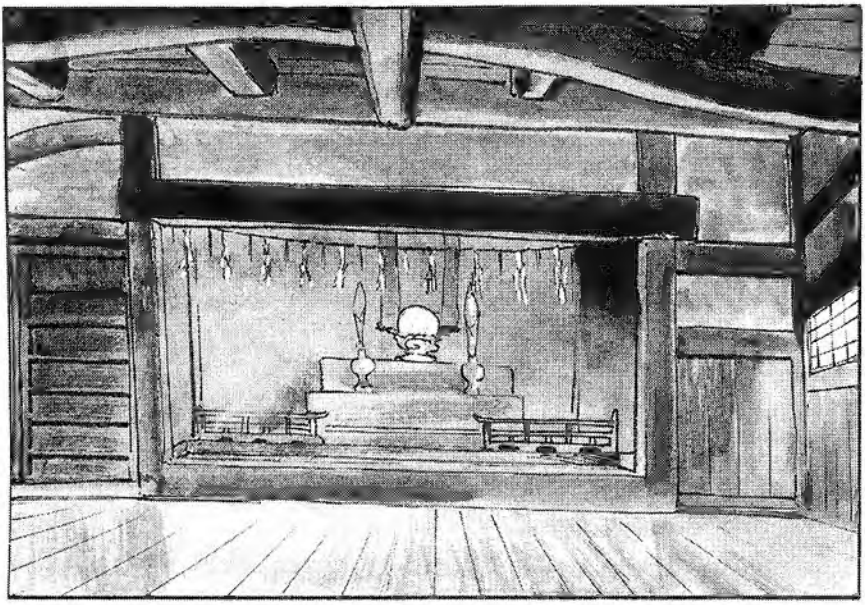


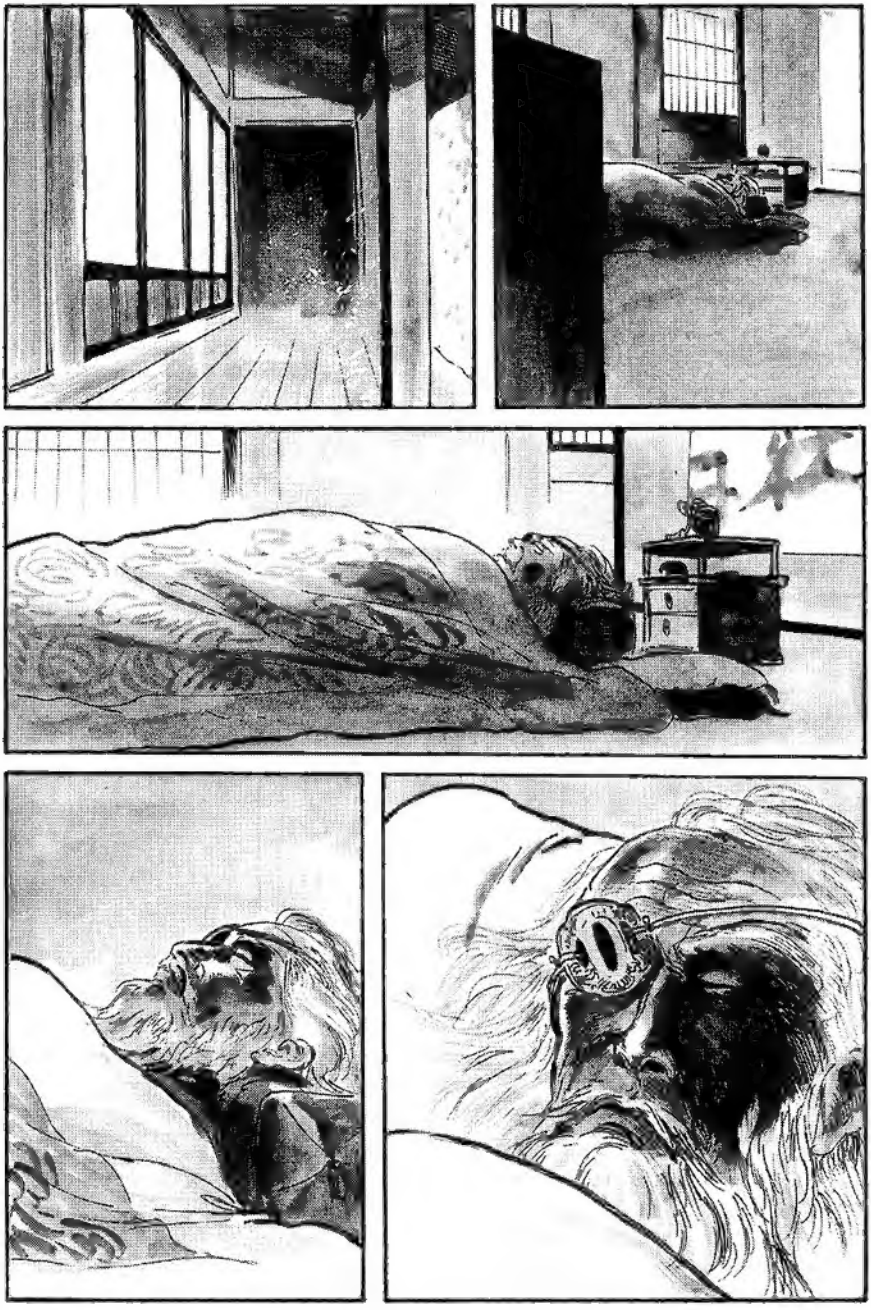
The Moon in the East, the Sun in the West



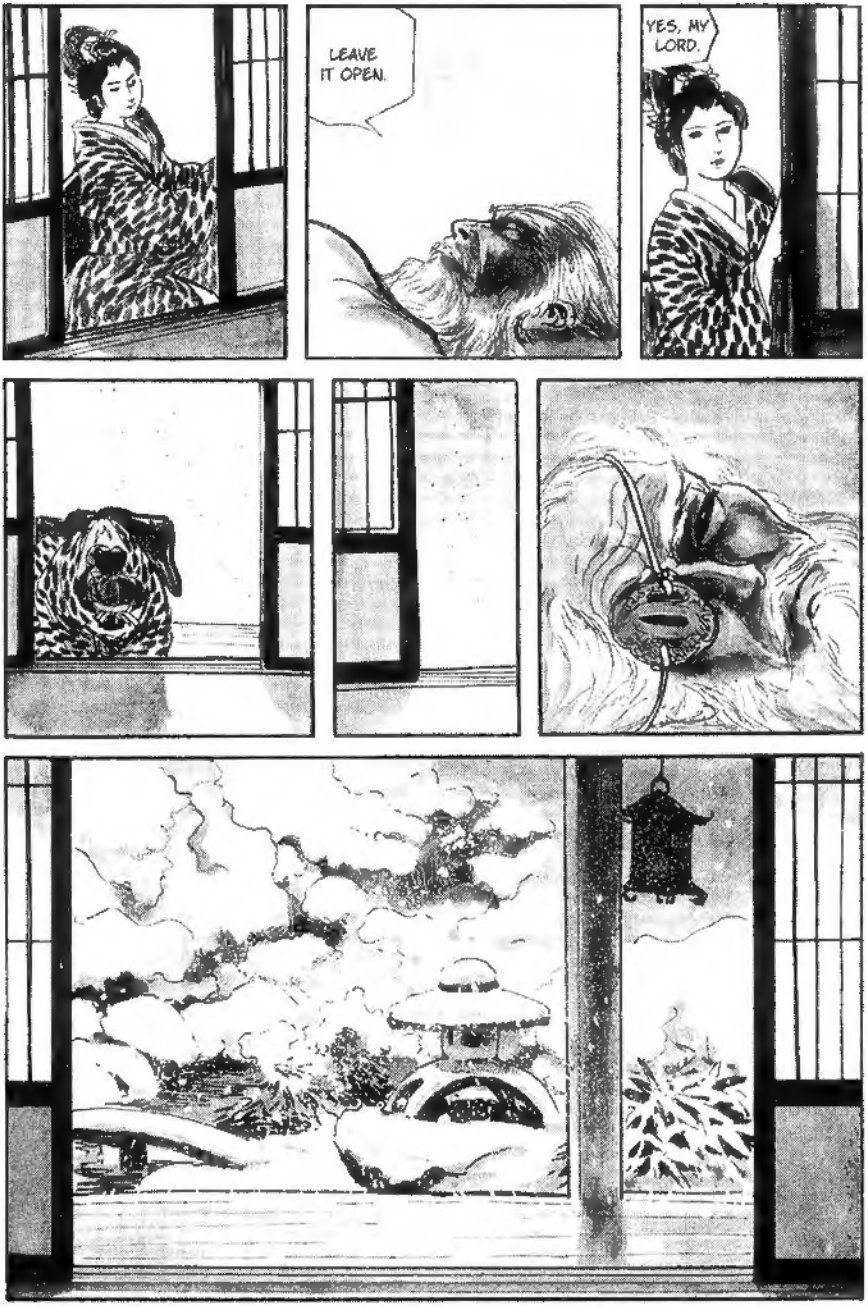


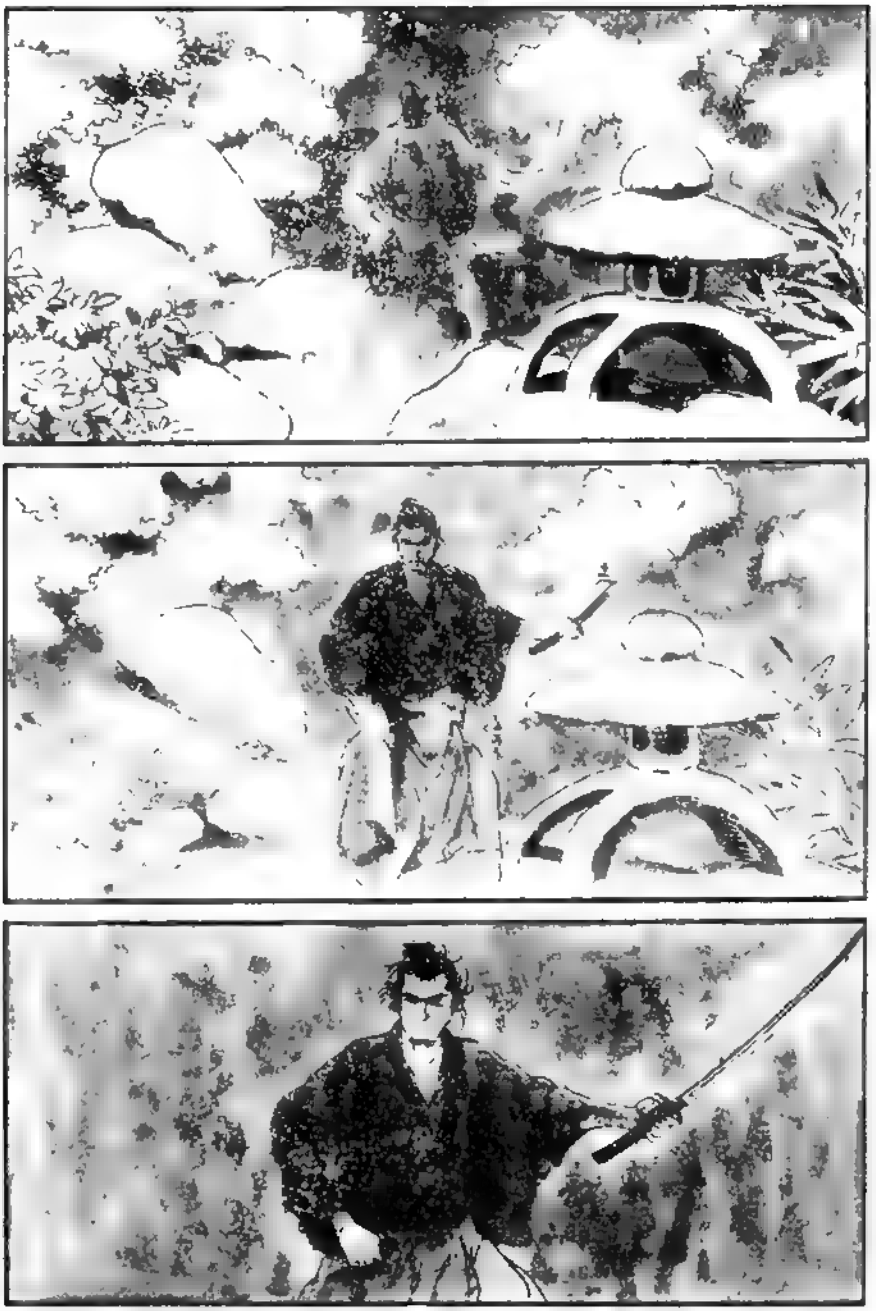




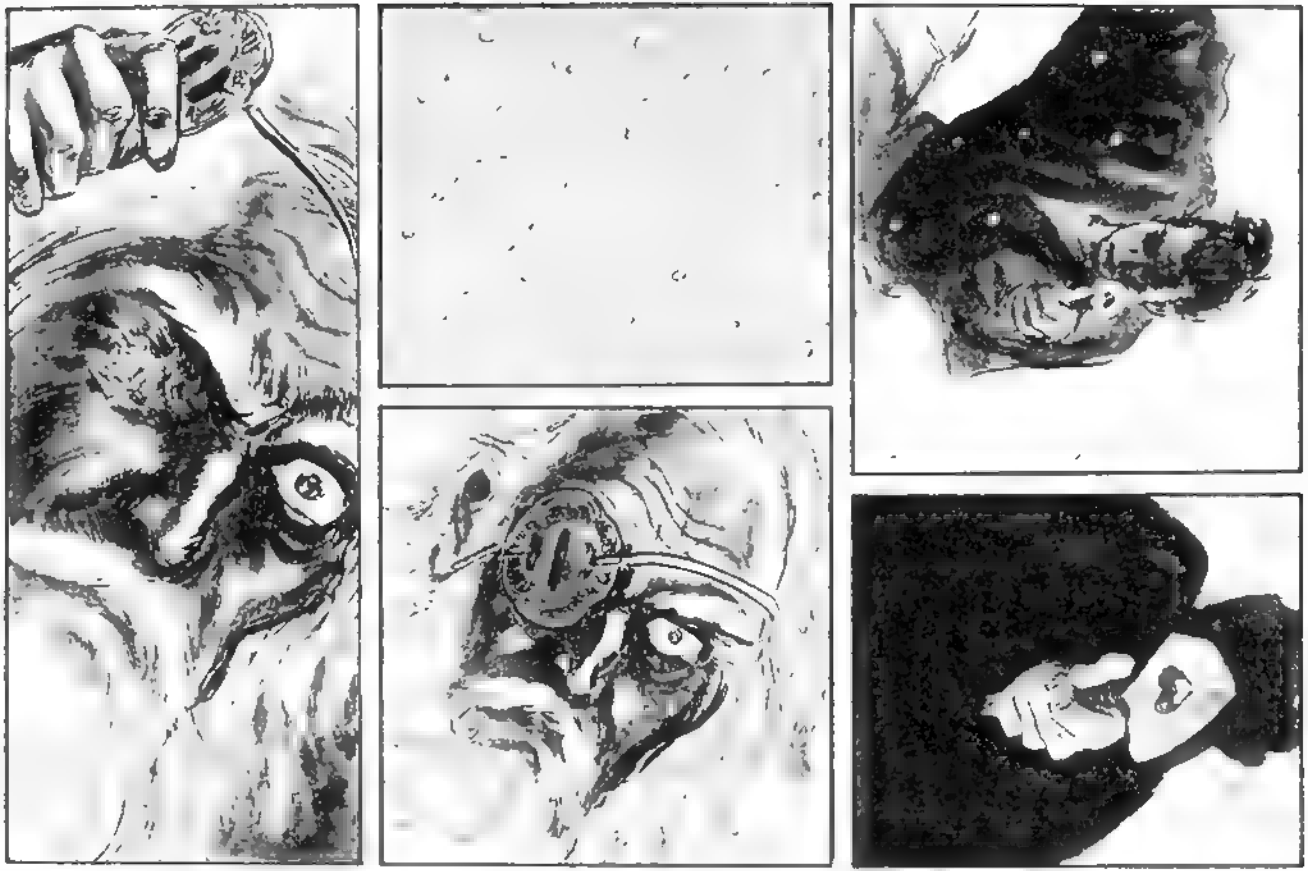


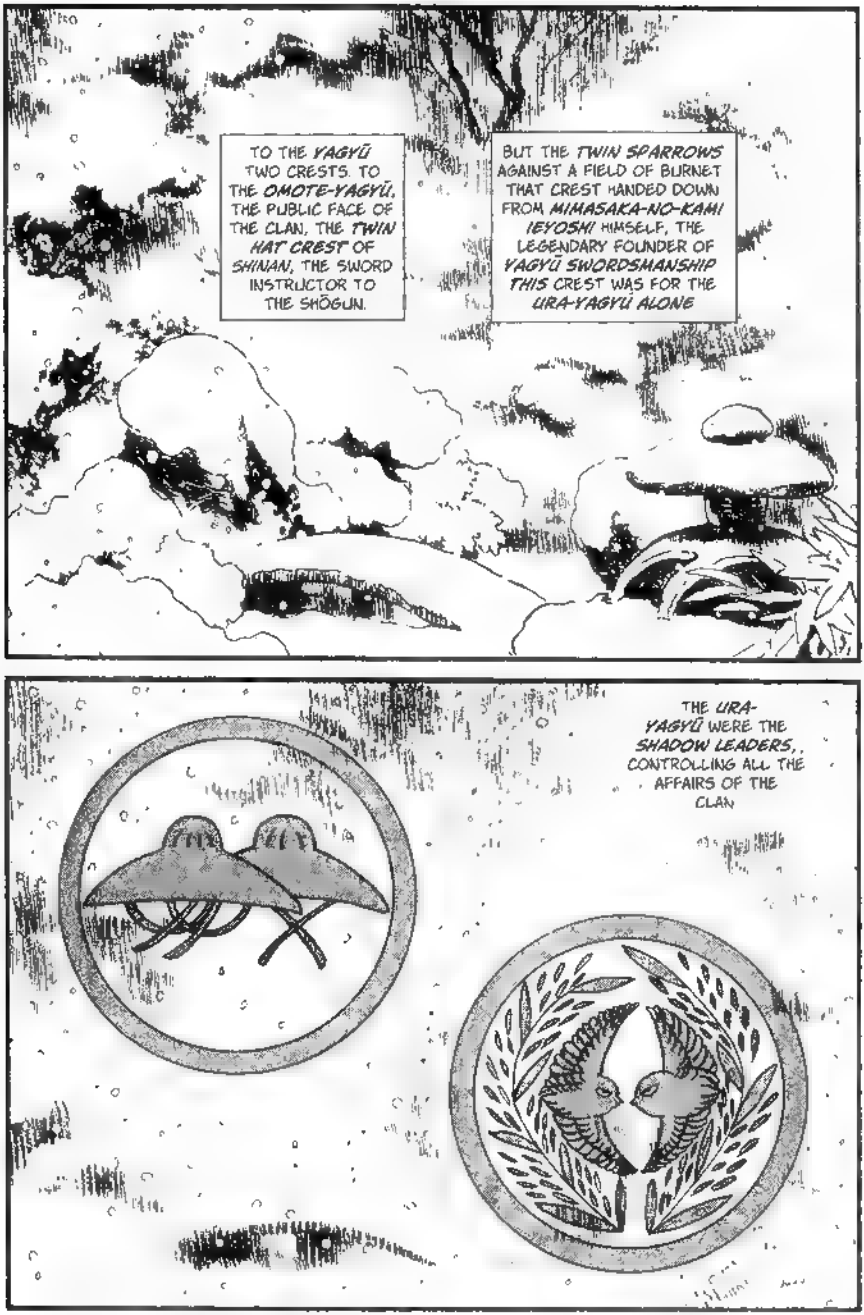


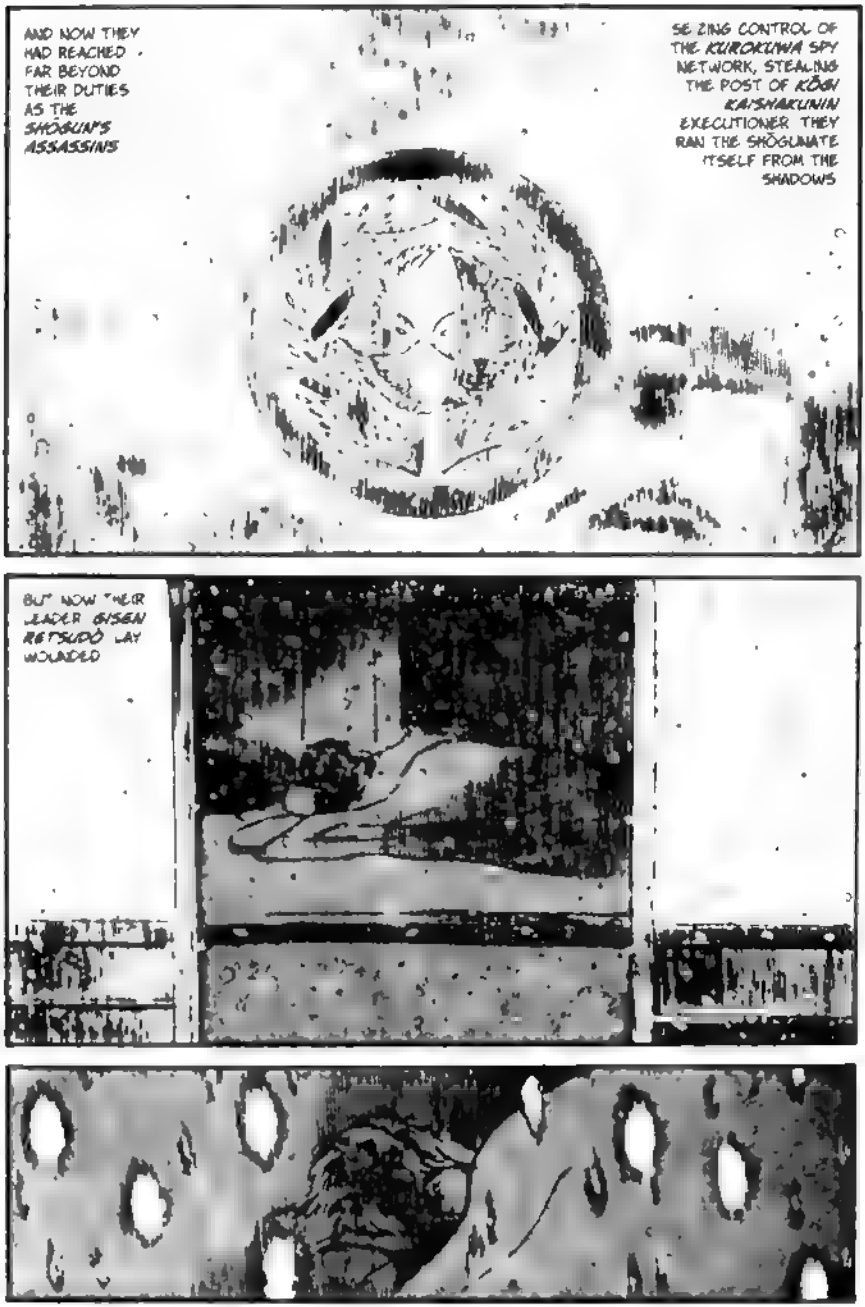

LEAVE IT OPEN.
YES, MY LORD.



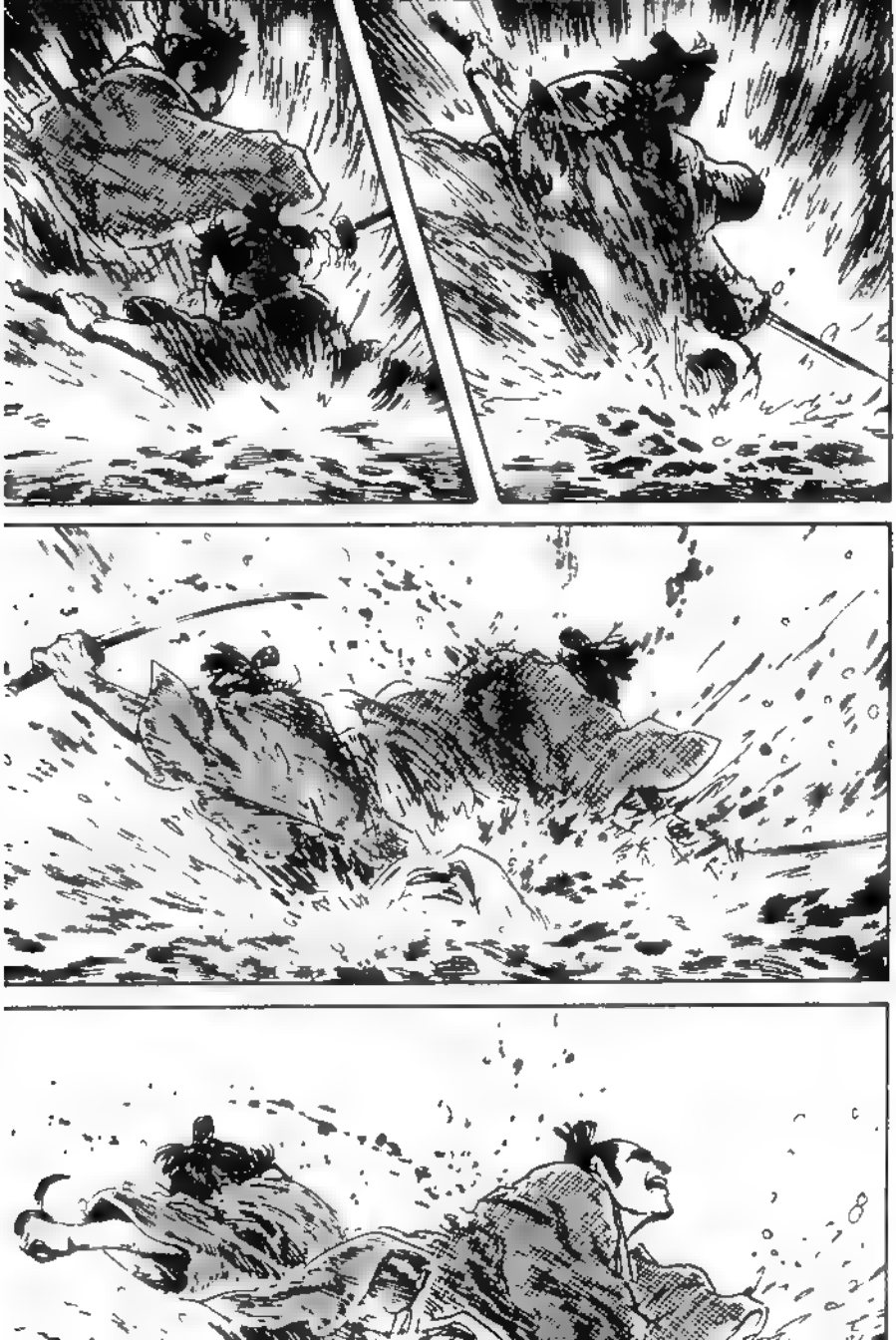


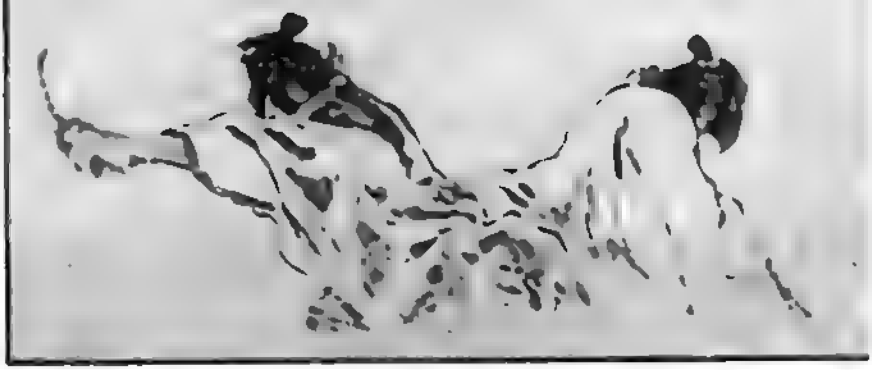


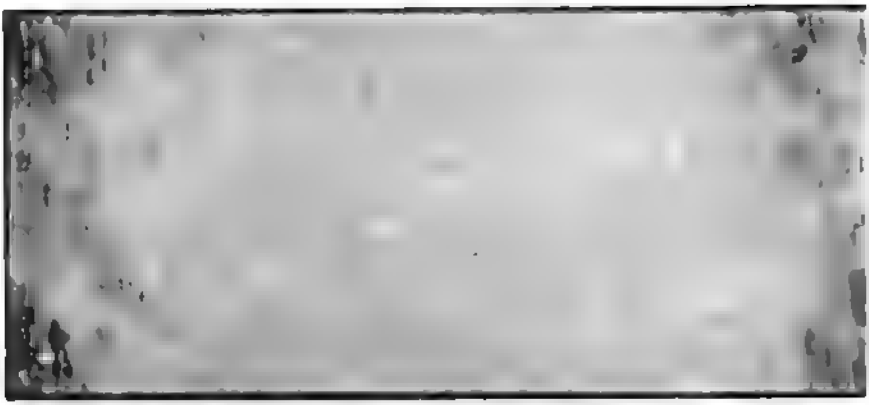

TO THE YAGYŪ TWO CRESTS. TO THE OMOTE-YAGYŪ, THE PUBLIC FACE OF THE CLAN, THE TWIN HAT CREST OF SHINAN, THE SWORD INSTRUCTOR TO THE SHŌGUN.
BUT THE TWIN SPARROWS AGAINST A FIELD OF BURNET THAT CREST HANDED DOWN FROM MIMASAKA-NO-KAMI IEYOSHI HIMSELF, THE LEGENDARY FOUNDER OF YAGYŪ SWORDSMANSHIP THIS CREST WAS FOR THE URA-YAGYŪ ALONE
THE URA-YAGYŪ WERE THE SHADOW LEADERS,. CONTROLLING ALL THE AFFAIRS OF THE CLAN

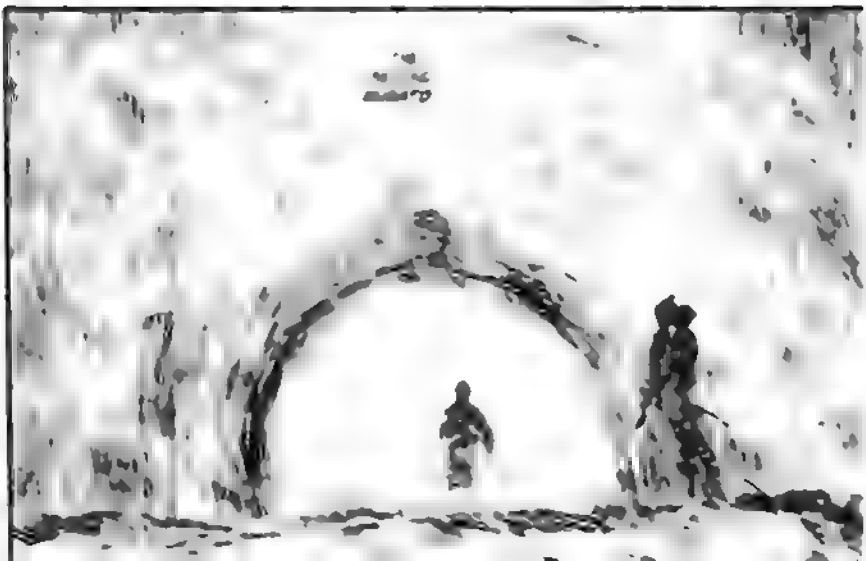

AND NOW THEY HAD REACHED FAR BEYOND THEIR DUTIES AS THE SHŌGUN'S ASSASSINS
SEIZING CONTROL OF THE KUROKUWA SPY NETWORK, STEALING THE POST OF KŌGI KAISHAKUNIN EXECUTIONER THEY RAN THE SHŌGUNATE ITSELF FROM THE SHADOWS
BUT NOW THEIR LEADER BISEN RETSUDŌ LAY WOUNDED

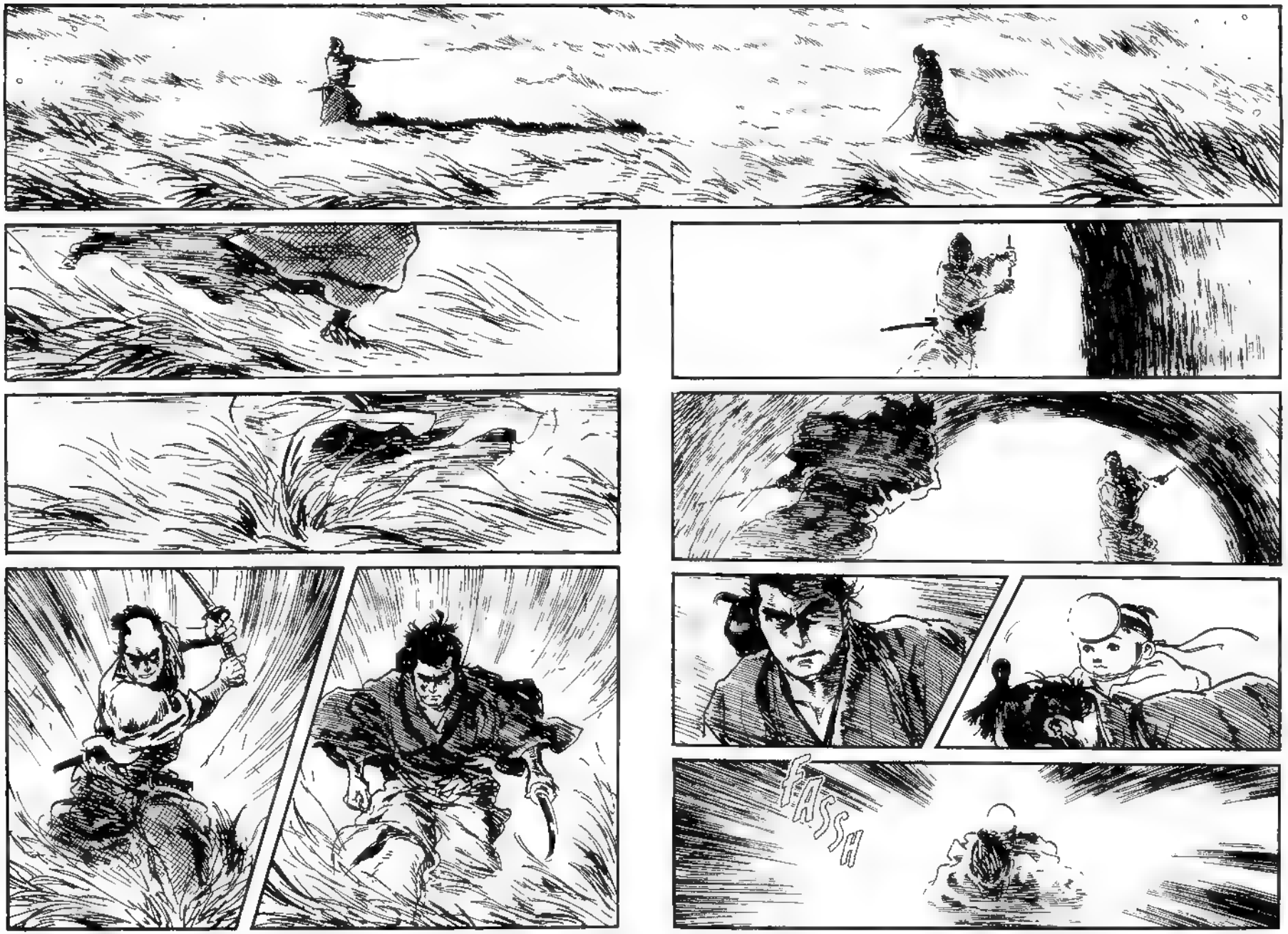

TO RETSUDŌ, THREE SONS. THE ELDEST, *BIZEN MYŌGO* OF THE OMOTE-YAGYŪ

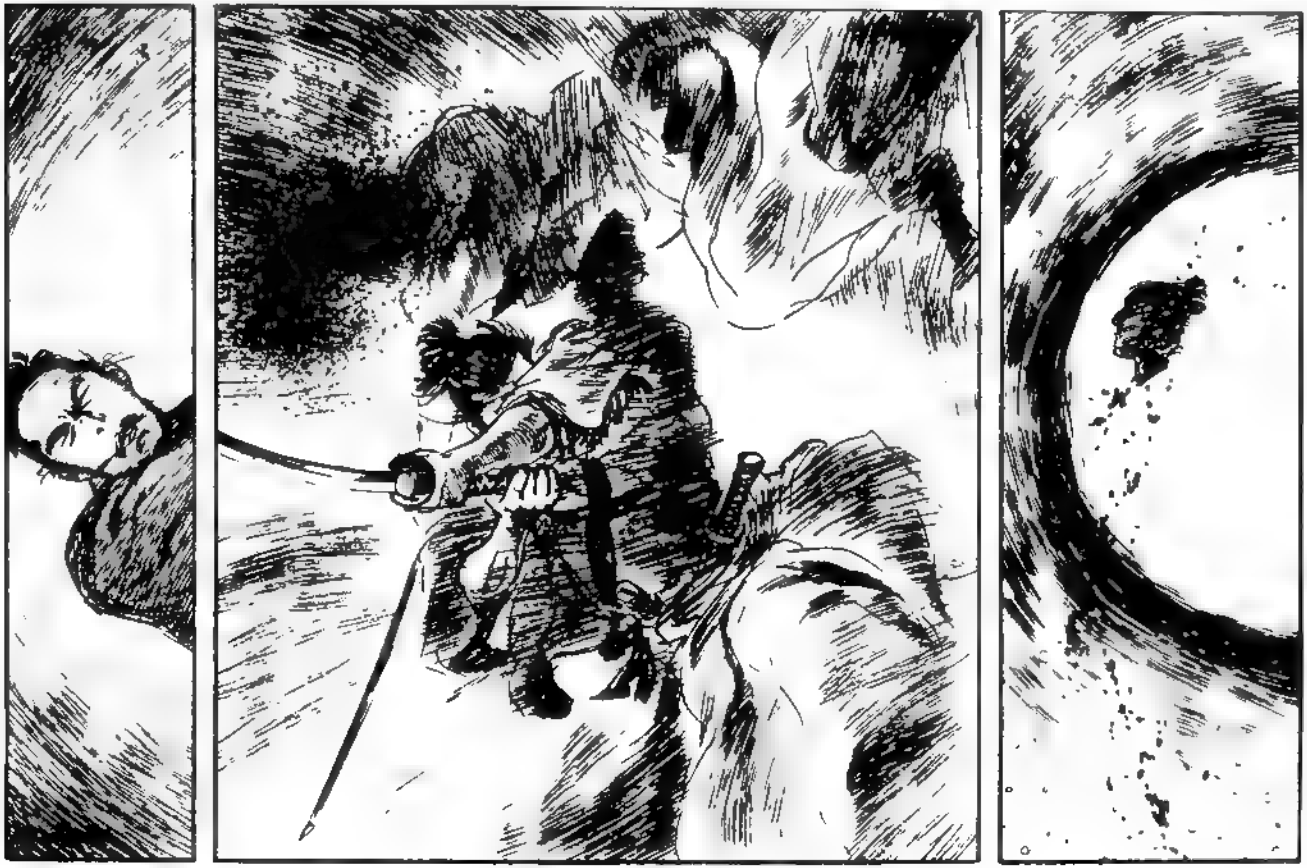


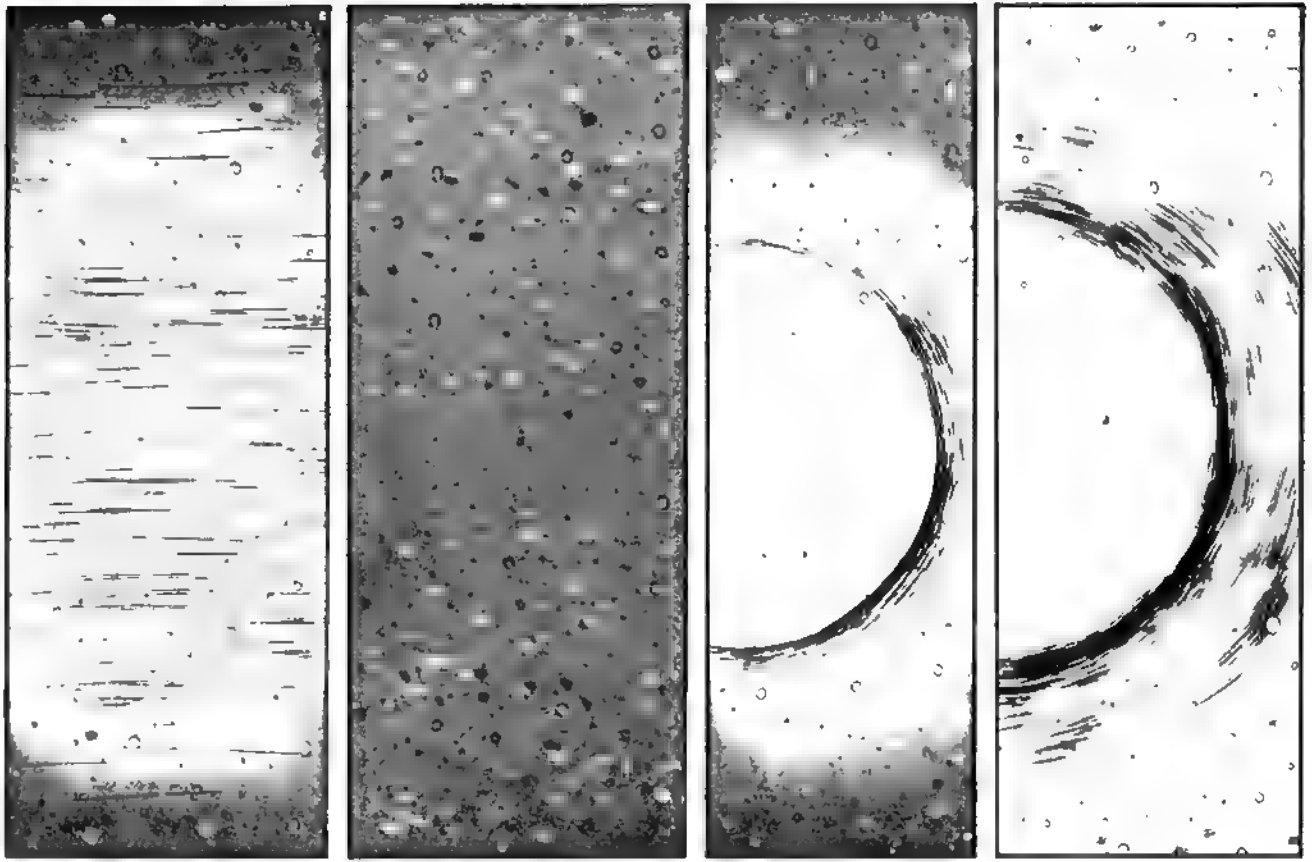







FASSH



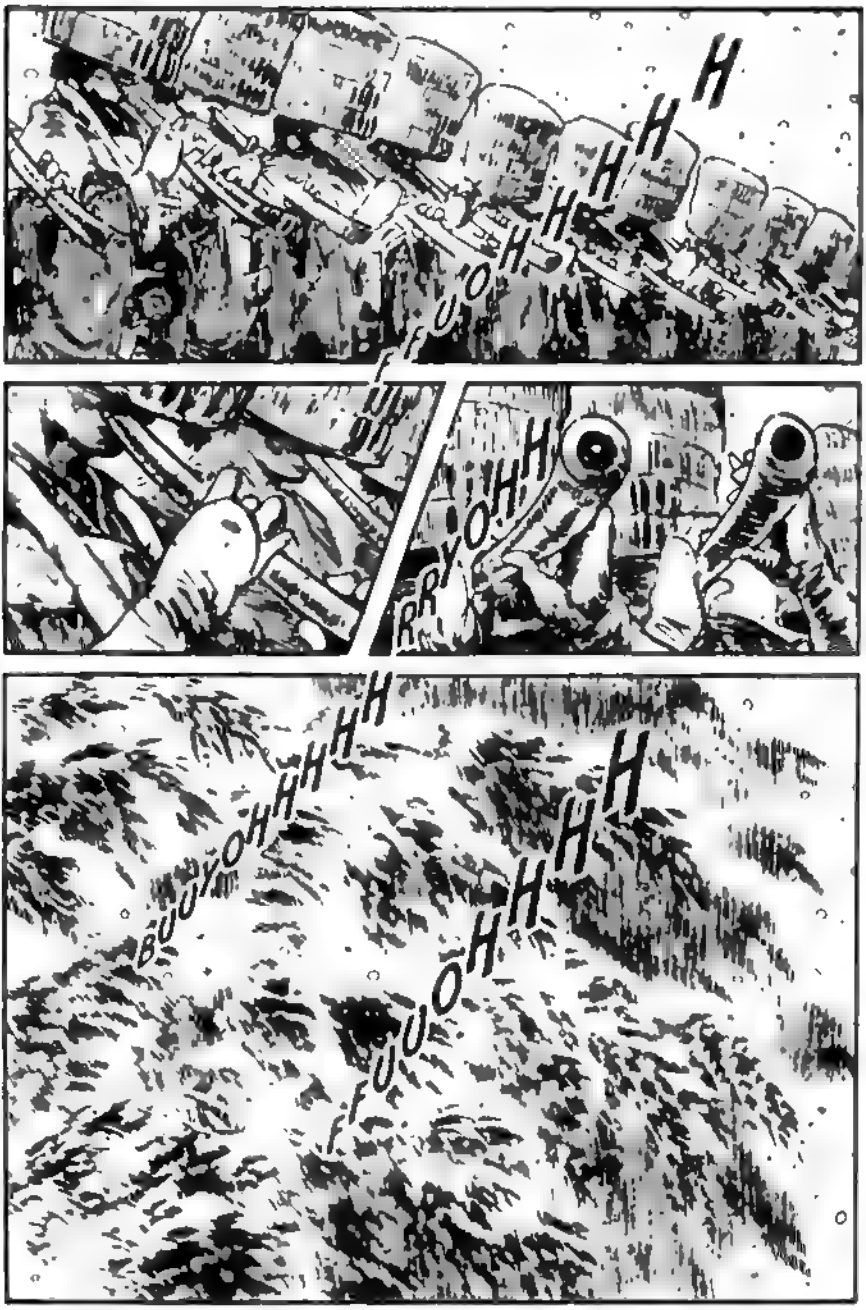



THE THIRD, GUNBEI.




HE SHOULD HAVE SENT THAT CURSED MAN AND HIS CHILD TO *HELL* LONG SINCE. .BUT INSTEAD, THE *YAGYŪ*, EVEN RETSUDŌ *HIMSELF*, HAD BEEN SORELY WOUNDED ..




H
H
H
H
H
H
H
UH
UH
UH


THEY'RE HERE.


THE SNOW MUST LIE HEAVY ON YAMATO
IT DOES.
ALL BUT SHŌBEI MAY RAISE THEIR HEADS.


YOU'VE GROWN, SAYAKA IN YEARS AND BEAUTY
HOW OLD?
I'VE TURNED FIFTEEN.
HOW THE YEARS PASS.
AND SO, SHŌBEI.
YOU MUST KNOW WHY I SUMMONED YOU FROM THE HOMELAND OF THE YAGYŪ?
I DO.
BIZEN CUT DOWN. KURATO AND GUNBE GONE AS WELL.
AND MORE. THE BEST OF THE KUROKUWA, EXTERMINATED UNTIL NOW.
...YOU'RE THE ONLY ONE LEFT WHO CAN TERMINATE ŌGAMI ITTŌ.
BUT GET NO IDEAS! I'M NOT TURNING THE YAGYŪ OVER TO YOU!
I WANT YOU MŌJIRO TO BURY ITTŌ ON YOUR OWN! UNDERSTOOD?!

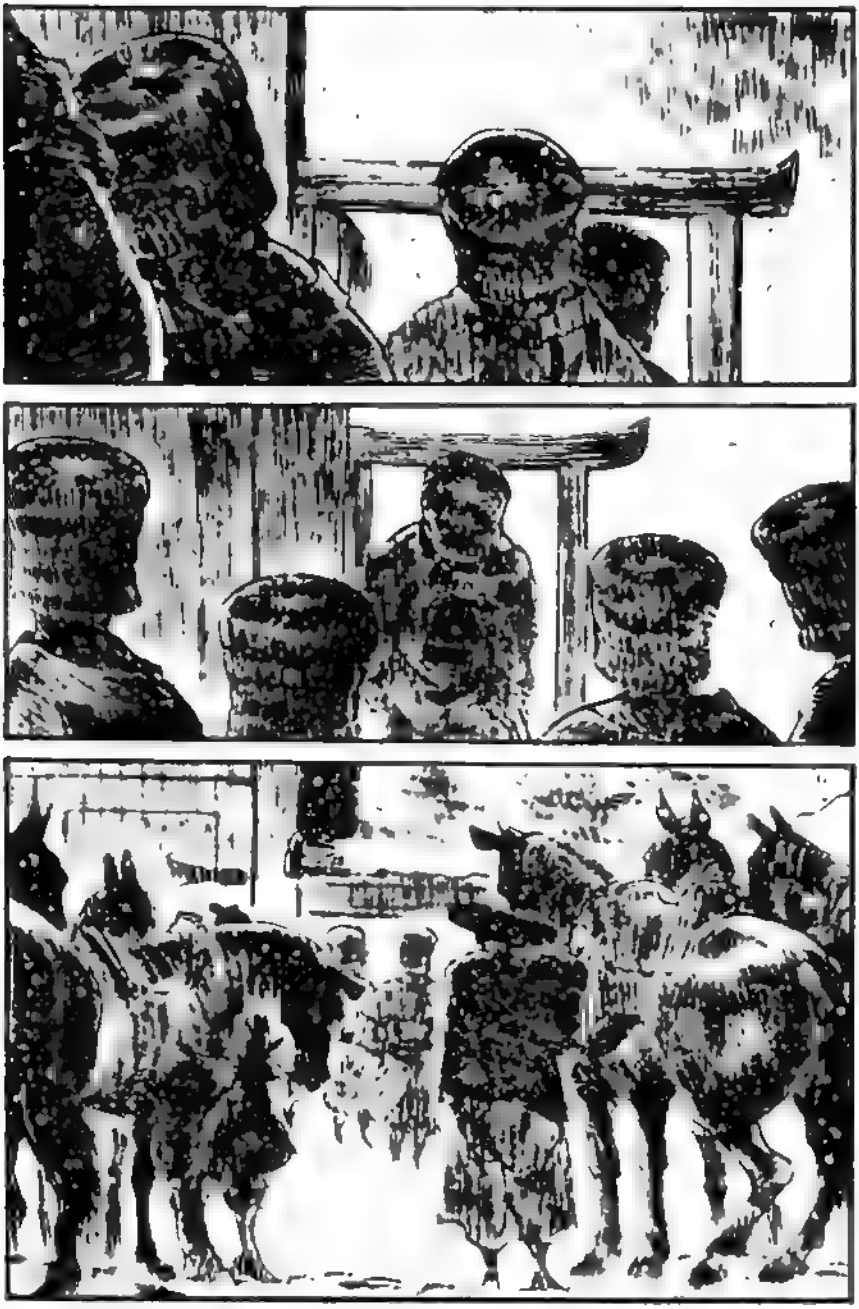

SIR . NOW THAT BIZEN, KURATO, AND GUNBEI ARE GONE, THERE ARE NONE TO CARRY ON YOUR BLOODLINE EXCEPT SAYAKA AND *MYSELF*
THAT'S BIZEN-*SAMA* TO YOU! KURATO-*SAMA* AND GUNBEI-*SAMA!*
I, TOO, GO FORTH TO DIE I WISH TO CALL YOU *FATHER*, SIR TO CALL BIZEN AND HIS BROTHERS *MY* YOUNGER BROTHERS. TO BATTLE ŌGAMI ITTŌ AS THE *ELDEST SON* OF THE *YAGYŪ*.
AT THE *VERY* LEAST, AT THE MOMENT OF *DEATH* .
NEVER!
I'VE NEVER *ONCE* CONSIDERED YOU MY CHILD!
THEN, THEN WHO *AM* I. ?
THE HEAD OF THE *HŌJIRO* AND THE *IDEBUCHI-RYŪ* SWORD SCHOOL, A *SUB-BRANCH* OF THE *YAGYŪ*! THAT IS *ALL*.
FORGIVE ME LEST I APPEAR TO *TALK BACK*, SIR. BUT WHY SHOULD SOMEONE FROM A *SUB-BRANCH* DIE WEARING THE *CREST* OF THE CLAN?
FIRST, YOUR *IDEBUCHI-RYŪ* WILL *DEFEAT* ŌGAMI ITTŌ. SWORD IN HAND, YOU HAVE NO *RIVAL! THIS* MUCH I CONCEDE!
THERE WILL *BE* NO *DYING*


AND WHO SAID ANYTHING ABOUT THE FAMILY CREST?!
YOU WILL KILL ITTŌ, FOR THE YAGYŪ, ON YAGYŪ ORDERS!
THEN, THEN WHO WILL INHERIT THE YAGYŪ...?
SAYAKA SHALL BEAR ME A SON
THAT'S WHY I SUMMONED HER.
B, BUT SIR!
S-SAYAKA IS YOUR OWN DAUGHTER!

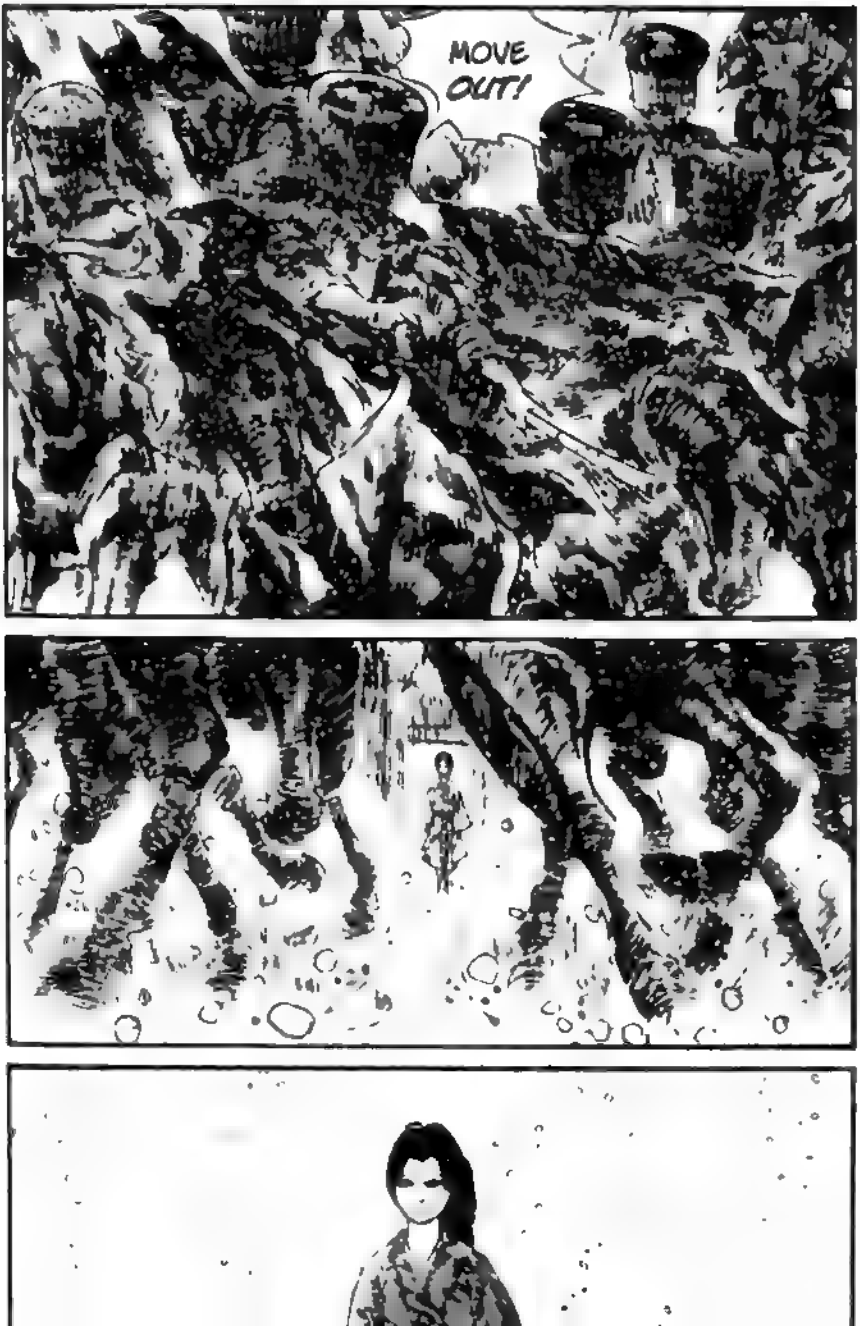

I SAID I DON'T CONSIDER YOU MY CHILDREN!
TALK BACK AGAIN, AND I'LL HAVE YOU AND ALL THE HŌJIRO EXECUTED FOR DEFYING THE ORDERS OF THE YAGYŪ CLAN! WILL THAT SATISFY YOU?!
NGG . . . .
THEN. THEN AT VERY LEAST
LET ME RAISE MY HEAD!
NEVER! I DON'T WANT TO SEE THAT FACE UNTIL YOU KILL ŌGAMI ITTŌ!
CLOSE THE SCREENS!
SHAAA
UNDERSTAND?! KILL ŌGAMI ITTŌ! IMMEDIATELY! AND BRING ME THE YAGYŪ LETTER! WITHOUT FAIL!

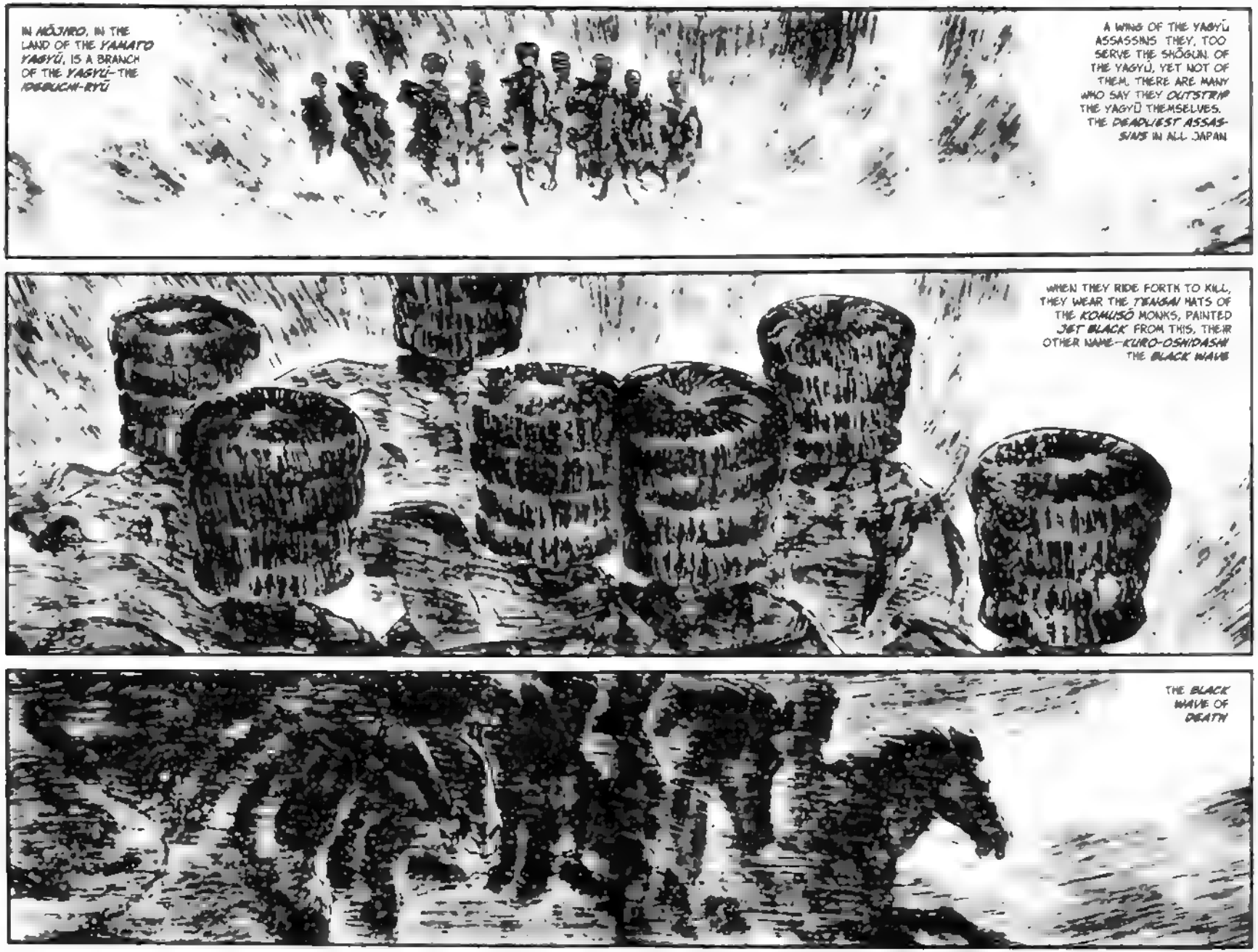

. . . .
. . . .
ANSWER ME!
I DO YOUR BIDDING, MY LORD!
LEAVE IMMEDIATELY.
YES, SIR.
I WON'T TOUCH SAYAKA UNTIL YOU RETURN.
TWO CHILDREN, BORN TO RETSUDŌ FROM THE WOMB OF A CONCUBINE. THE ONE...A DAUGHTER





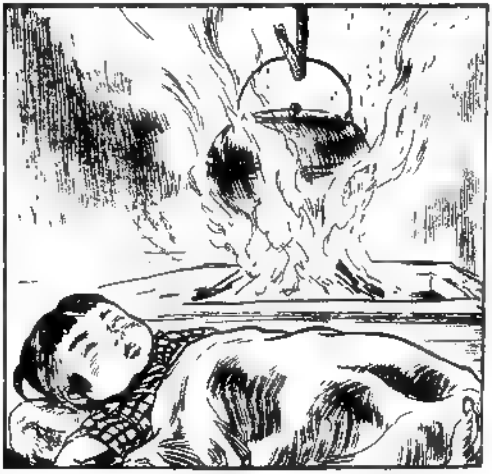

HEAVEN GO WITH YOU.
WHERE ARE THEY?
ACCORDING TO THE KUROKUWA, THEY'RE DRIFTING WEST ALONG THE NAKASENDŌ EVEN CHANGING HORSES, TWO DAYS' RIDE.


MOVE OUT!


IN AKŌJIRO, IN THE LAND OF THE YAMATO YAGYŪ, IS A BRANCH OF THE YAGYŪ-THE ITTŌRYŪ-RYŪ
A WING OF THE YAGYŪ ASSASSINS THEY, TOO SERVE THE SHŌGUN. OF THE YAGYŪ, YET NOT OF THEM. THERE ARE MANY WHO SAY THEY OUTSTRIP THE YAGYŪ THEMSELVES. THE DEADLIEST ASSASSINS IN ALL JAPAN
WHEN THEY RIDE FORTH TO KILL, THEY WEAR THE TENGAI HATS OF THE KOMUSŌ MONKS, PAINTED JET BLACK FROM THIS, THEIR OTHER NAME-KURO-OSHIDASHI THE BLACK WAVE
THE BLACK WAVE OF DEATH








AYE, CROSSIN' THE MIRROR BE A SHORTCUT TO SHIDA-JUKU.
BUT GIVE IT UP, SON. DON'T EVEN THINK IT
HA HA HA
THAT'S THREE RI AND MORE OF SNOW RAVINE.
NOT A TREE, NOT NOTHIN' TO BREAK THE SUN'S GLARE.
TOMORROW LOOKS TO BE CLEAR AS A BELL. THE SUN OFF THE SNOW'LL BURN YOUR EYES FOR SURE.
AND THE WATER COMIN' OFF THE CLIFFS, IT FREEZES SMOOTH AS A MIRROR.
THE ICE GLARE BE A DOZEN TIMES STRONGER THAN OFF OF SNOW.
MAYBE YOU FIGURE YOU'LL TUG DOWN YOUR HAT WON'T DO. WON'T DO. THE GLARE COMES AT YE FROM ALL DIRECTIONS.

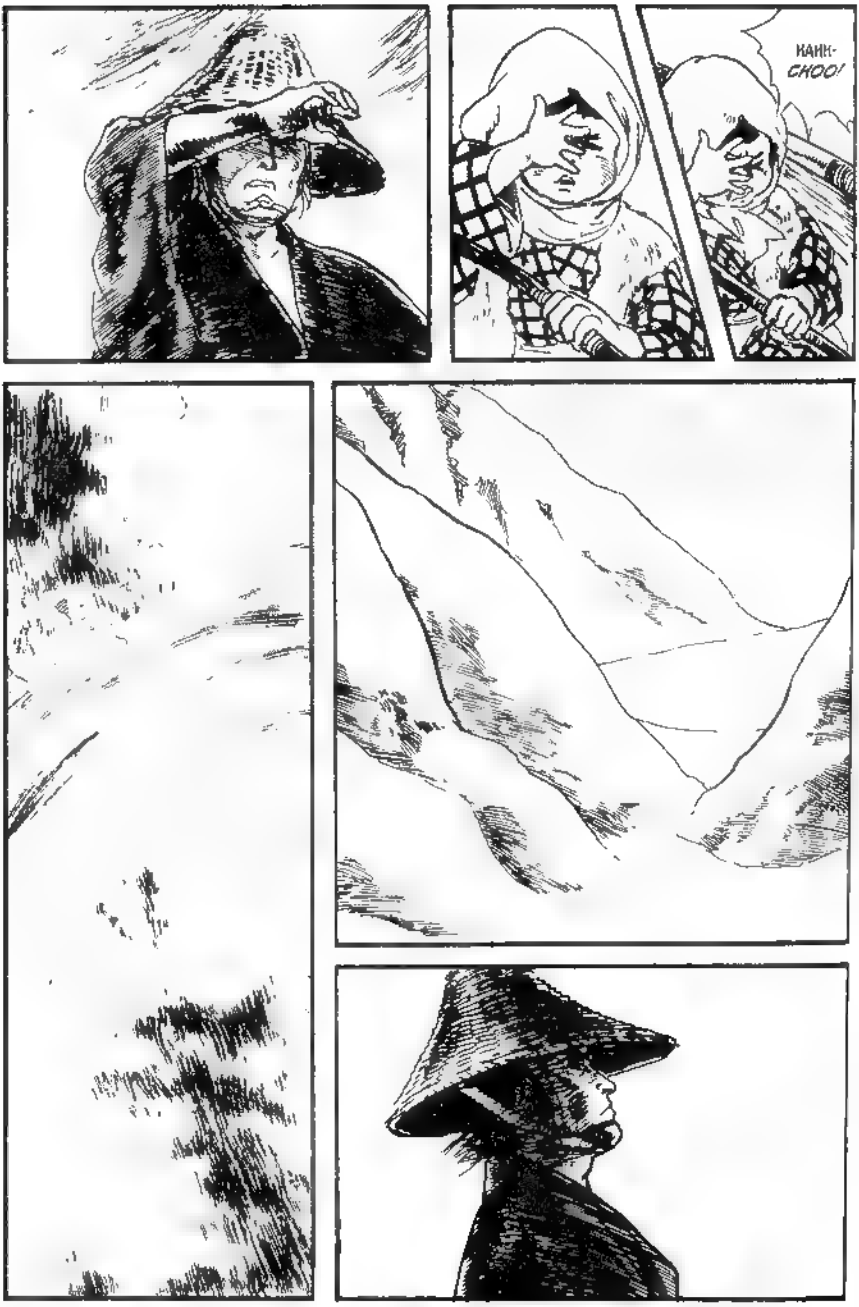

WHEN THE SUN'S OUT, YOU WEAR A BLINDFOLD OR YOU LOSE THOSE EYES BUT THERE'S MORE DANGER, TOO.
THE RAVINE'S JUST SEVEN KAN ACROSS, AND YOU NEVER KNOW WHEN THE SNOW ON THOSE CLIFFS'LL COME ROARING DOWN.
THANK YOU FOR THE WARNING OUR JOURNEY IS NOT SO URGENT
GLAD TO HEAR IT, SON. IF THE SUN GETS YOUR EYES, SOMETIMES THEY NEVER GET WELL. .
GIRING
GIRING
GIRING
GIRING
GIRING
GIRING


CHNG
CHNG
CHRNG
NOW THAT'S ODD A KANNEN-BUTSU, WAY UP HERE?
CHANGG
DO YOU PRACTICE ARCHERY, REVEREND?
NAY, BUT THERE'RE ALWAYS HUNTERS WHAT TRY TO KILL ON TEMPLE GROUNDS. I TOOK IT FROM ONE OF THEM.
MAY I BORROW IT FROM YOU?
AND SOME STRONG THREAD.
YOU'RE THINKING THERE'S A WAY ACROSS THE MIRROR?
I THINK WE HAVE NO CHOICE. I MUST BEG YOUR HELP
I GUESS THERE'S MORE HERE THAN I CAN FATHOM.

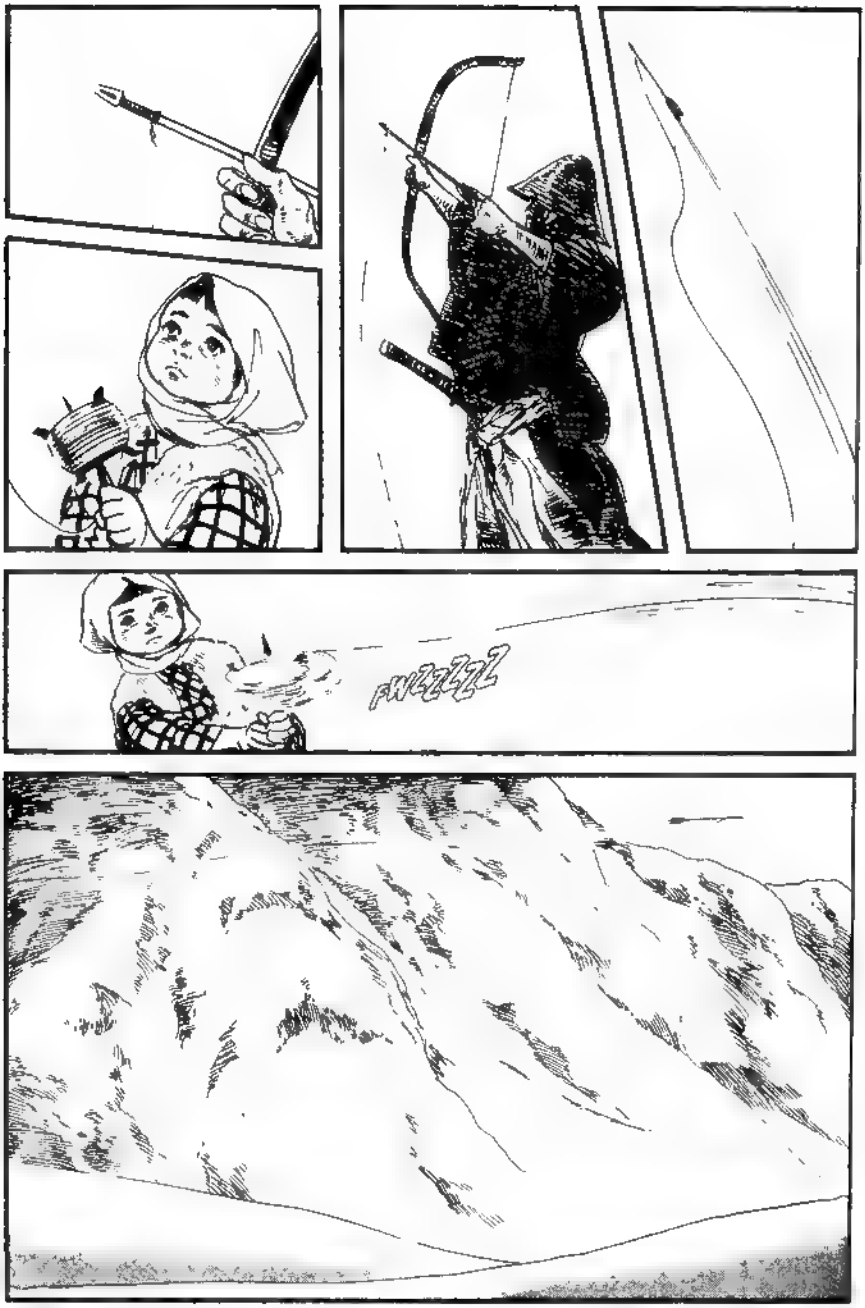




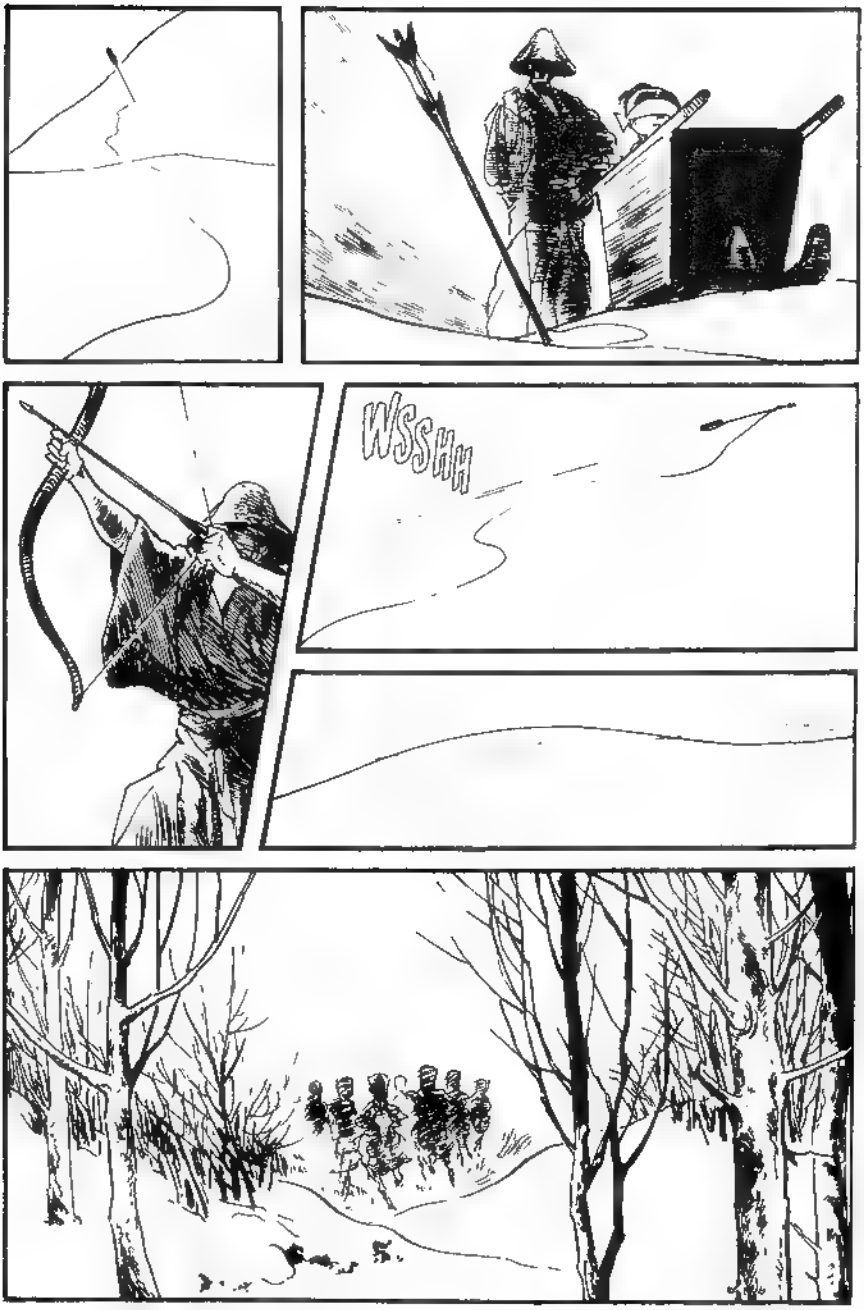

CLANG
NNGNK!
SPLIT
YOUR FORTUNE, TOO, AT AN END...
THE BLACK WAVE OF THE HŌJIRO...
none.. escape..
THE HŌJIRO..


KAHK-
CHOO!


DRNN DRNN DRNN DRNN DRNN
THOKKATA THOKK
DRNN DRNN

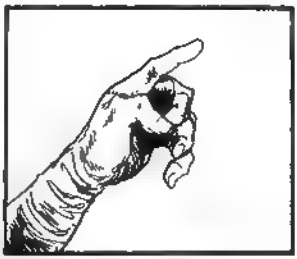

FWIZZZZ


KEEP YOUR EYES CLOSED


WSSHH

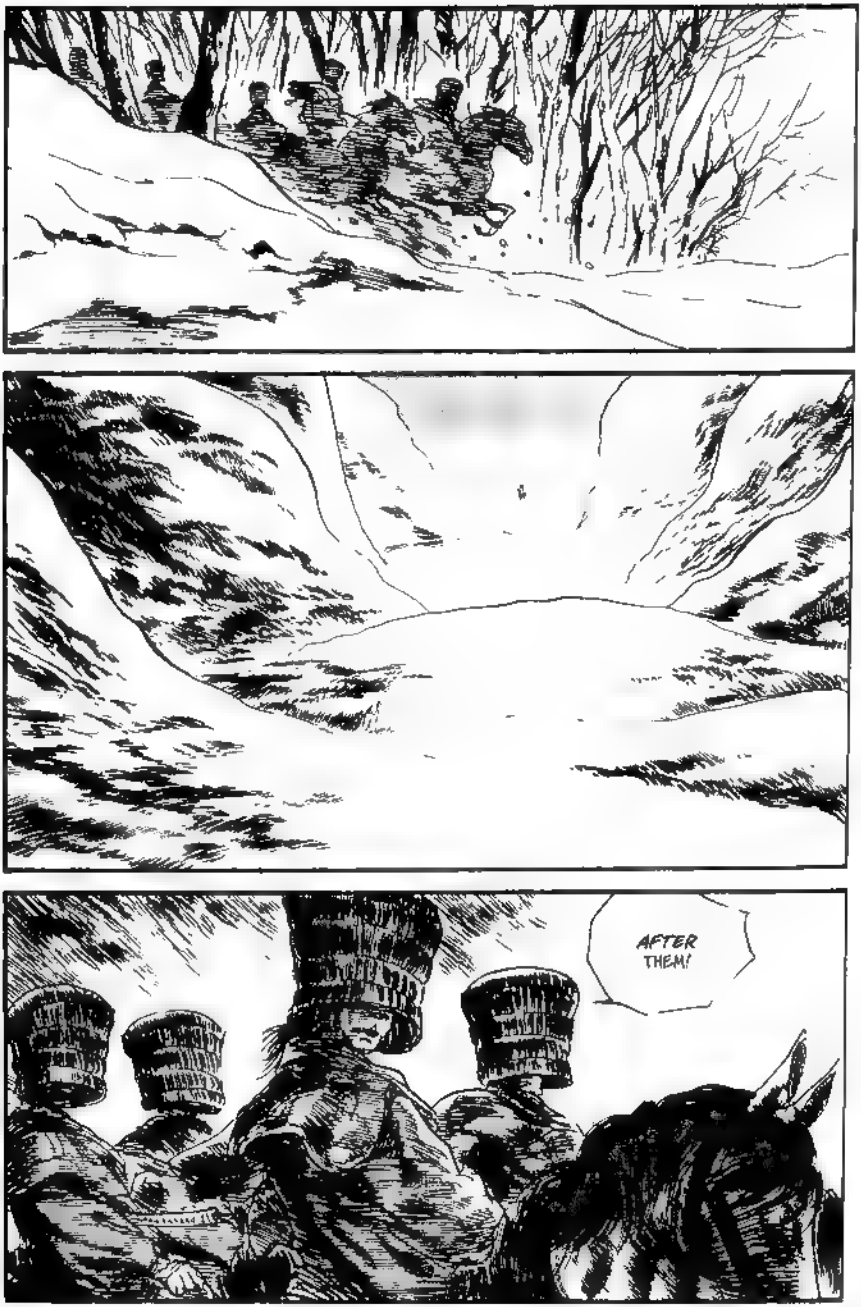







HRNG!



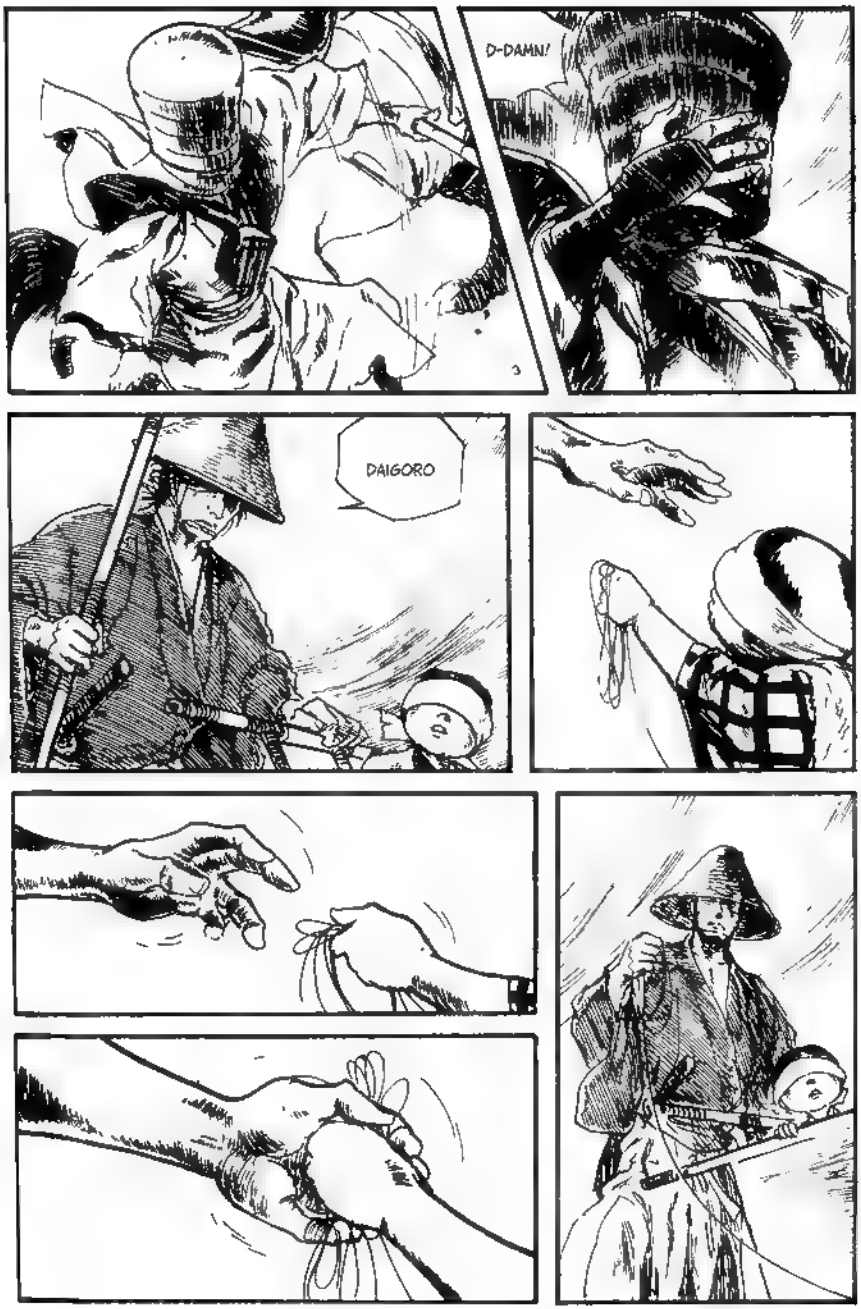

AFTER THEM!

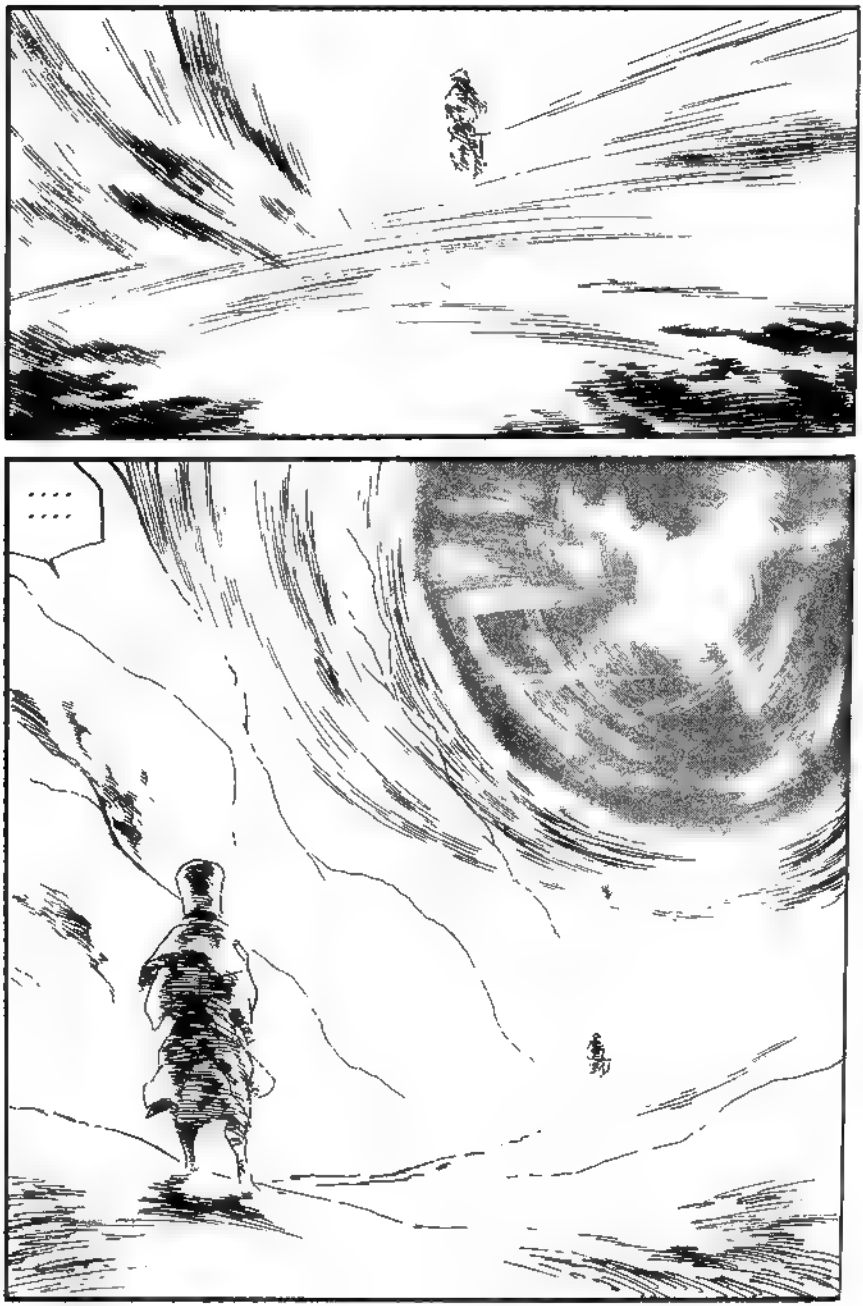

KCHAK
SHAAK
IF THE COLD MOON OF THE YAGYŪ RISES IN THE EAST...
LET OUR SUN SHINE IN THE WEST!


OX AND HORSE-HEADED DEMONS OF MEIFUMADŌ!
GRANT US THE LIGHT OF HELL!




AHH?!
RNG!
AAA!
AIEE!


D-DAMN!
DAIGORO



the sixty-fifth



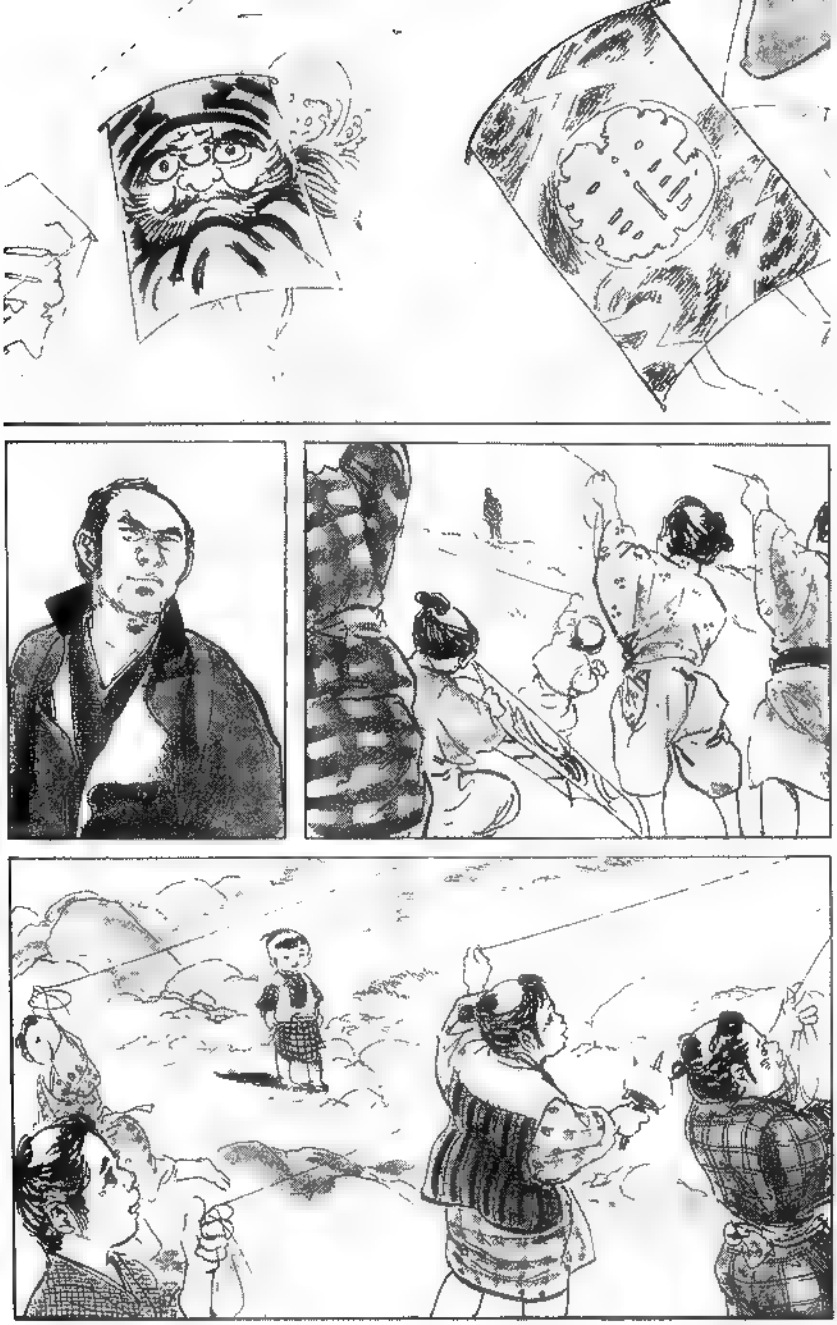
"Mazohoshi" Mameshō

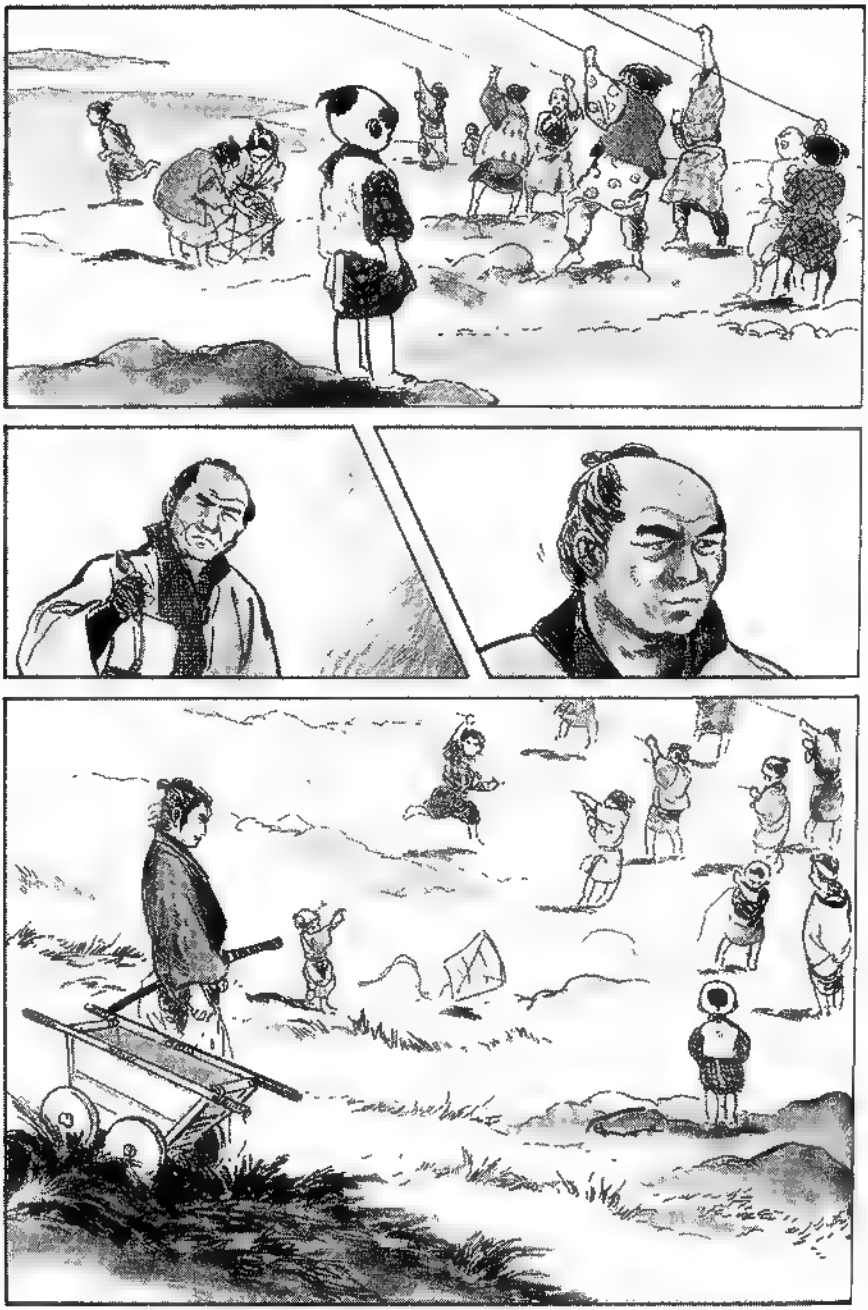


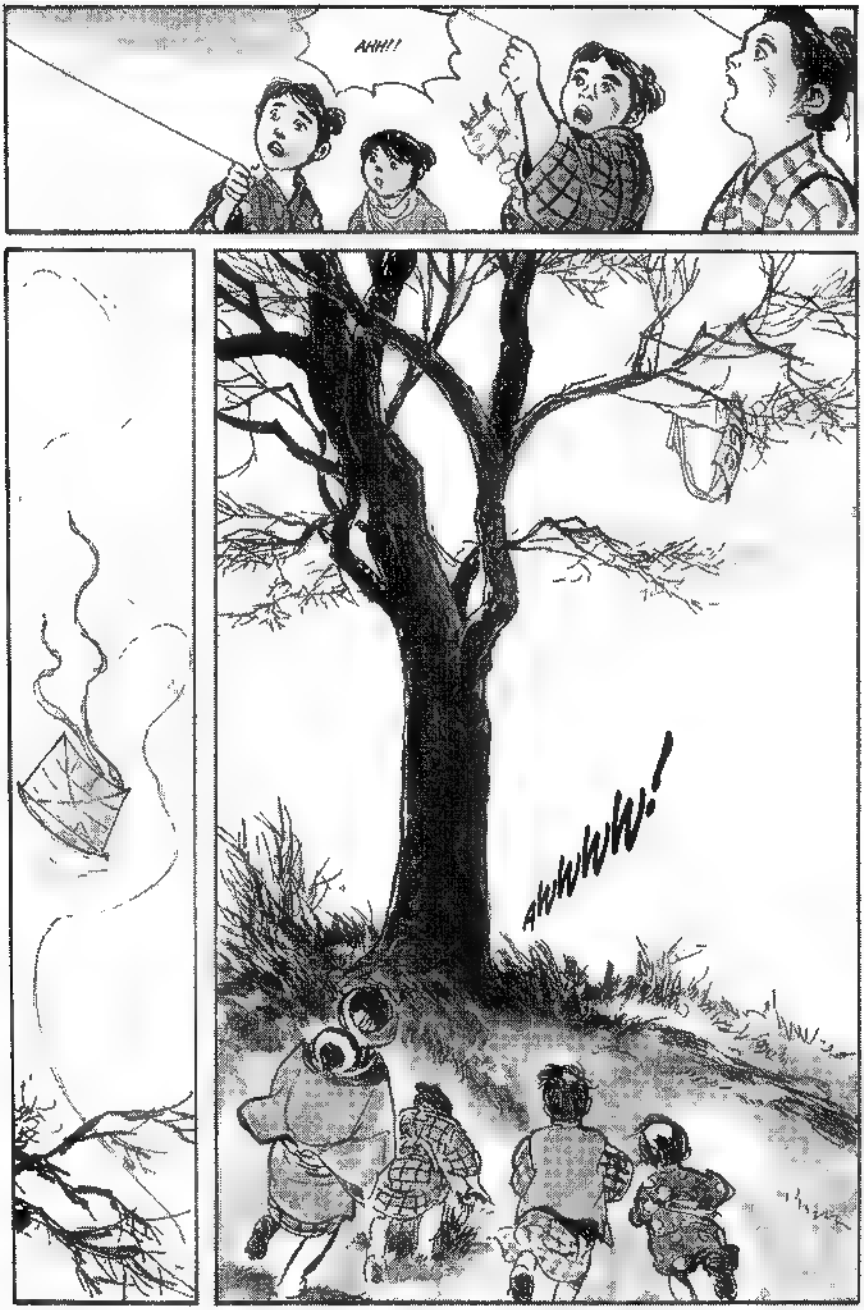






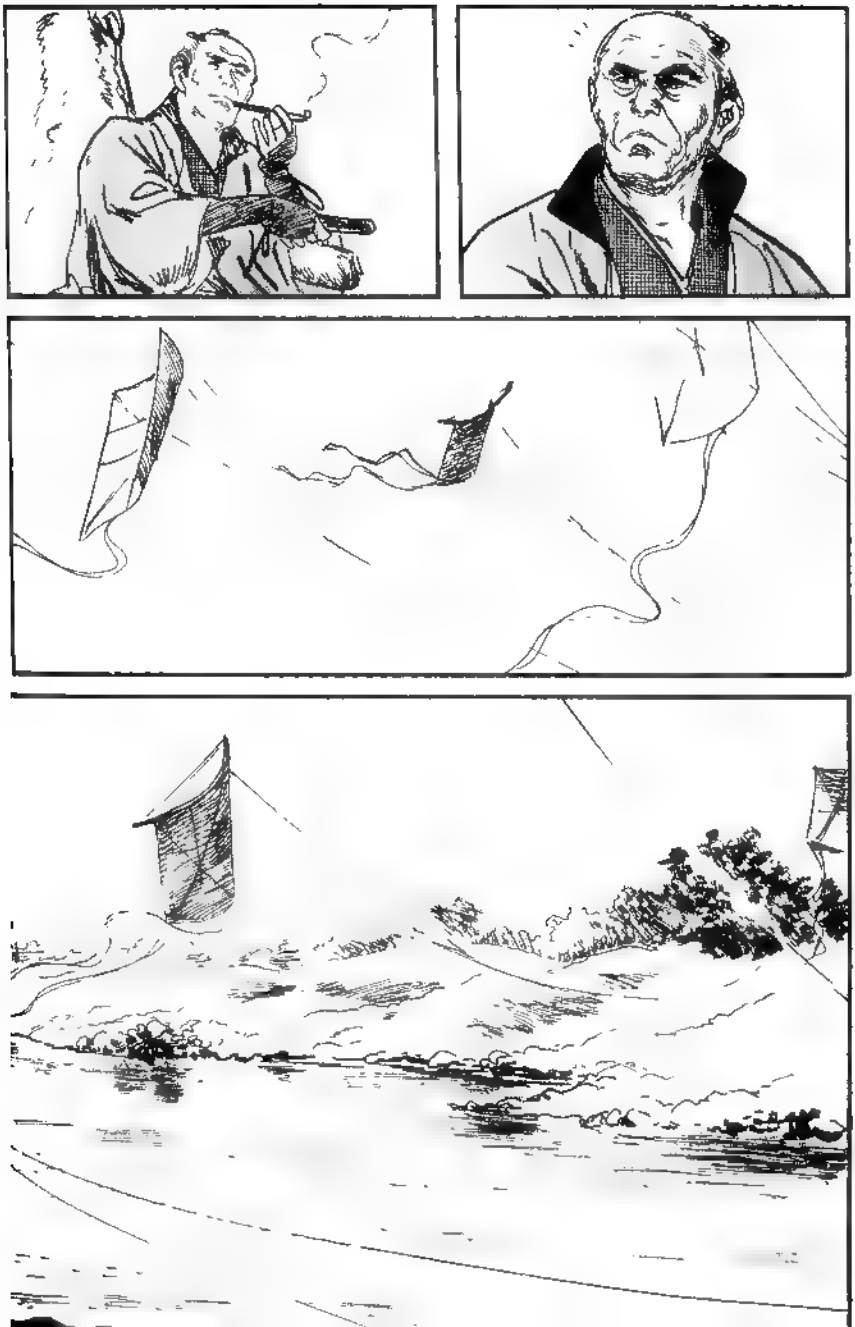


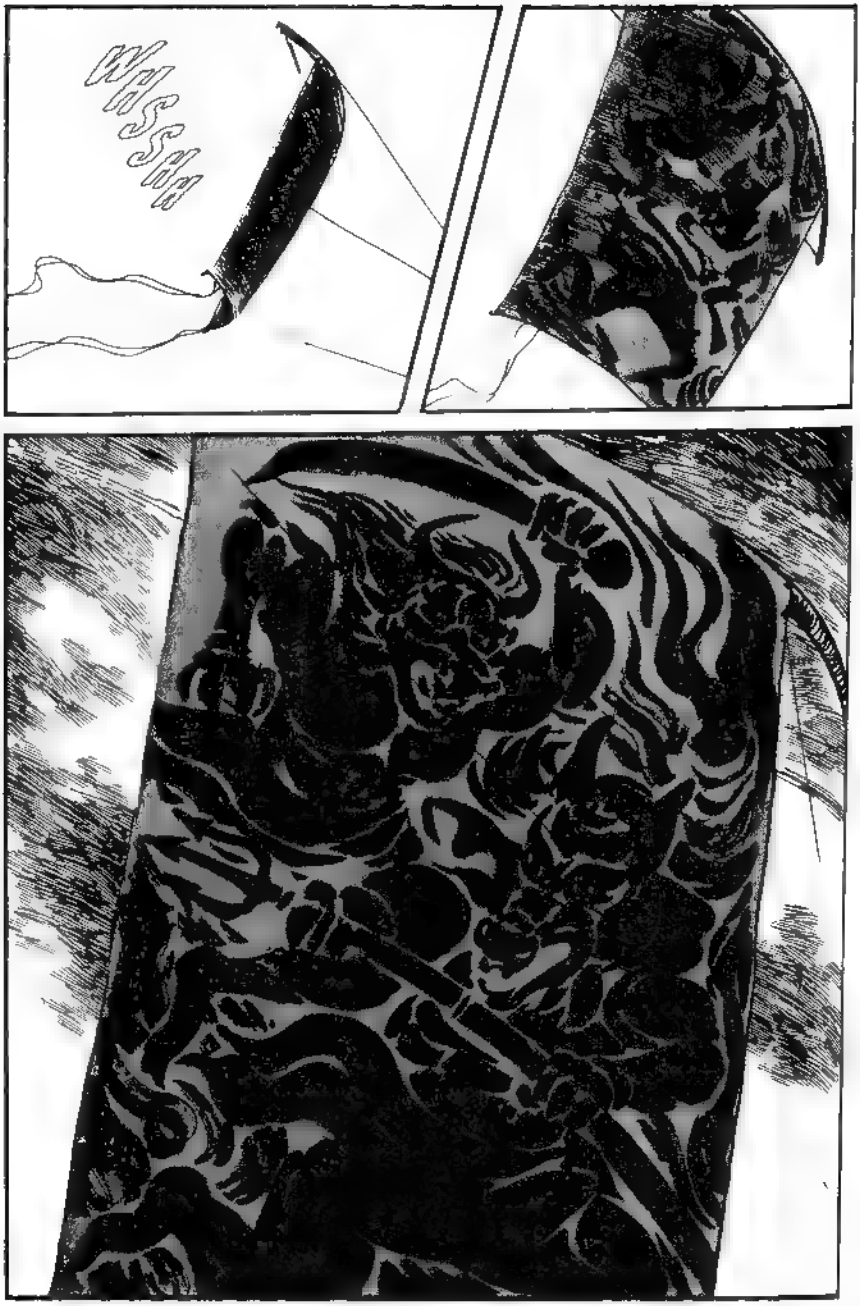



AHH!!
AWWWW!


WELL, WELL. SHALL I GET IT DOWN FOR YOU?
REALLY?!
CAN YA, MISTER?
BUT HOW?!
JUST WATCH
WHSSH
FWH

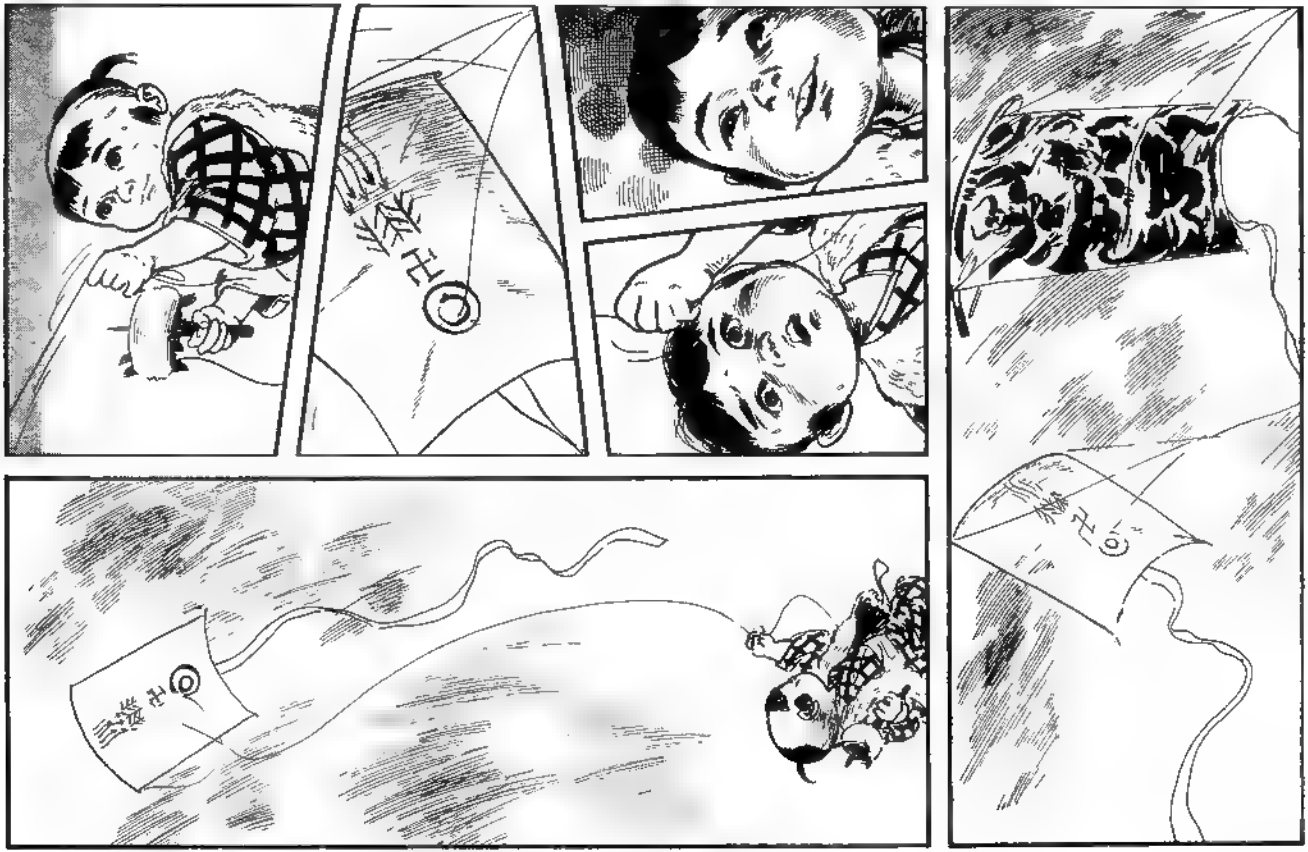

AH!
WOW!
COOL!!
SSWWIIII
YAHOOO!
THANKS, MISTER!



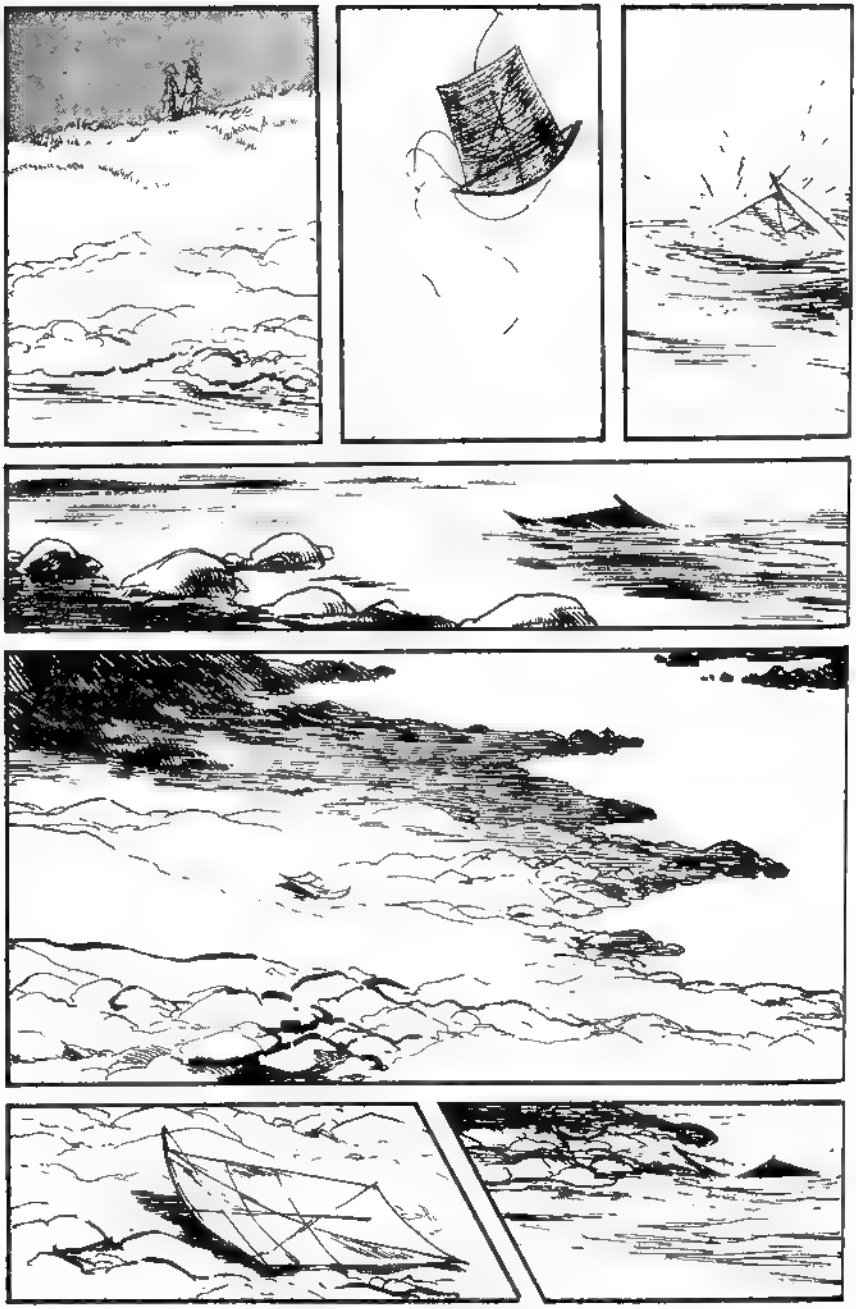

WHSSH

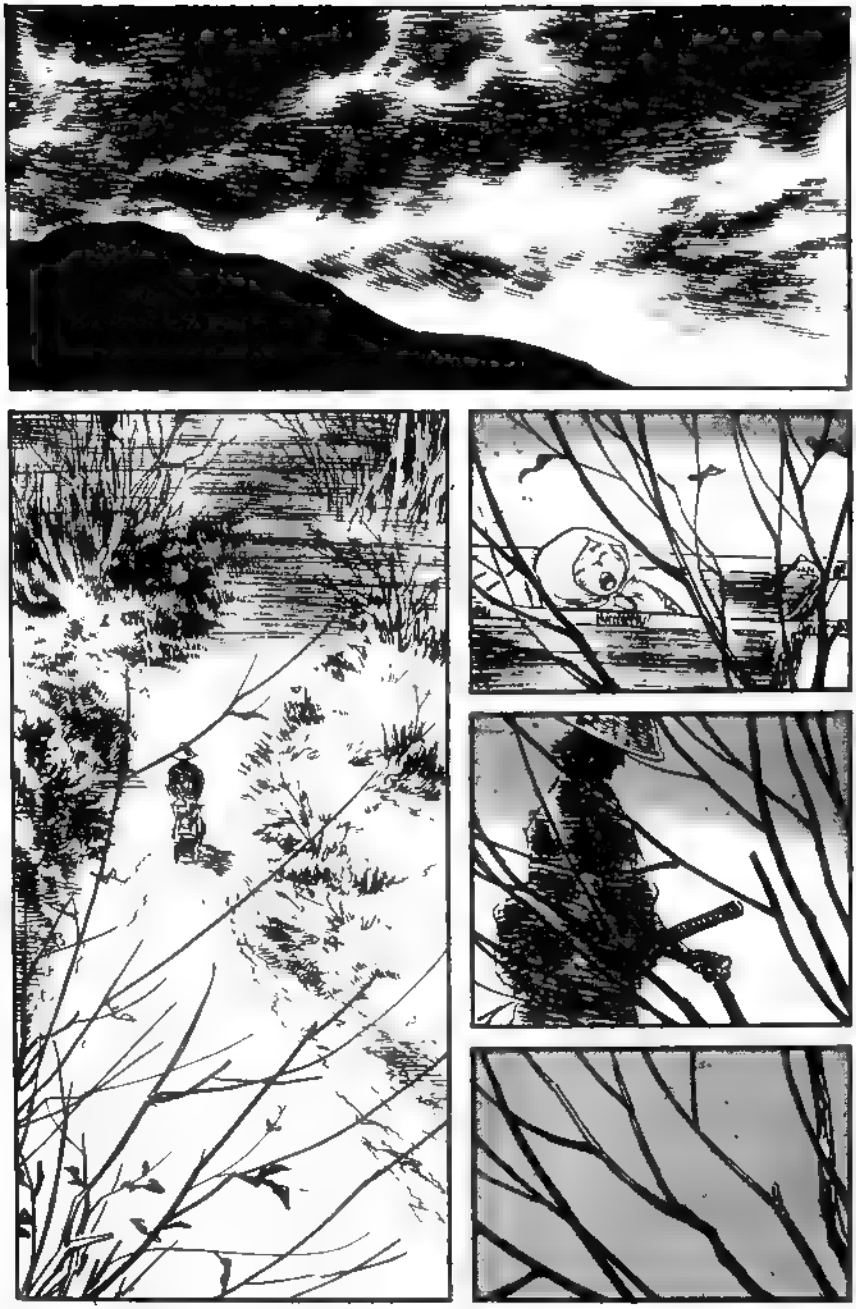


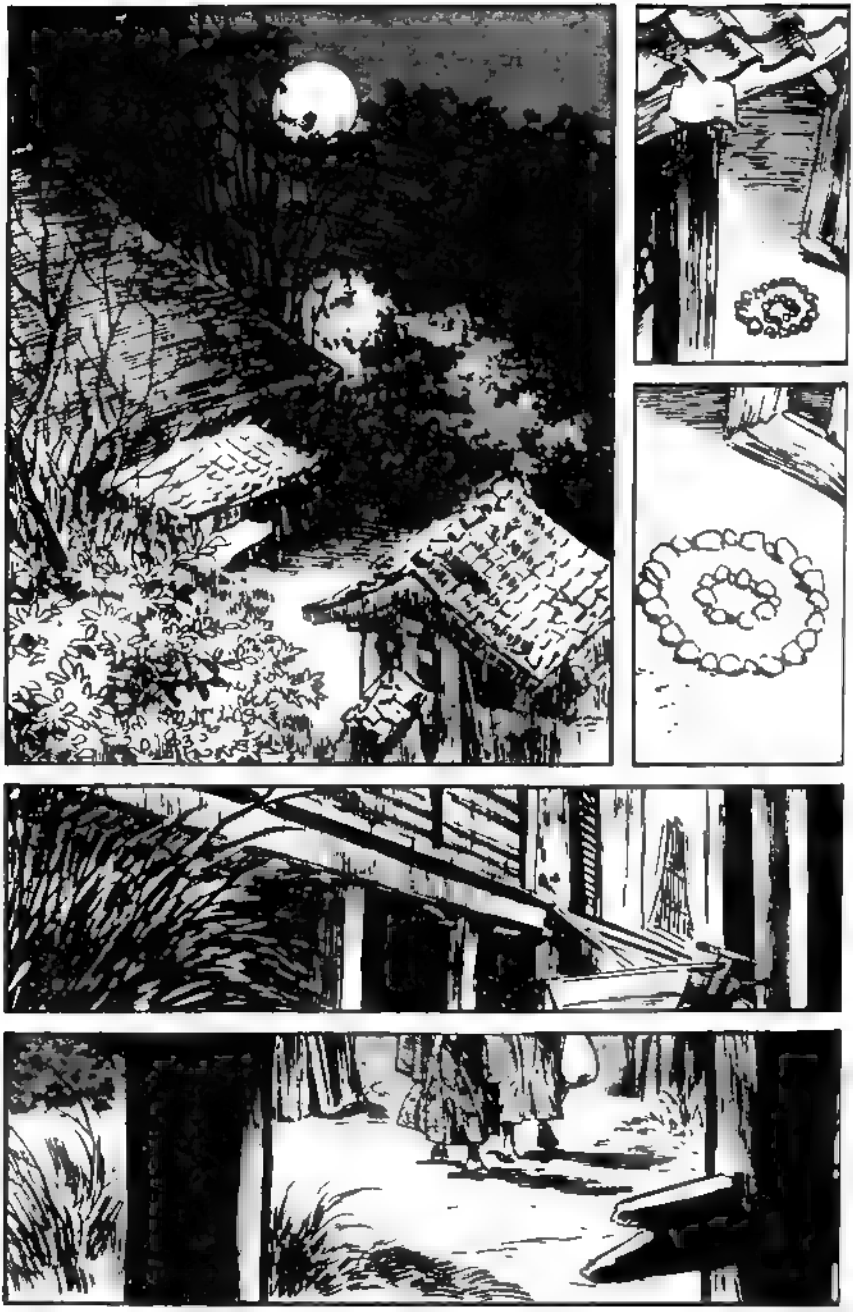




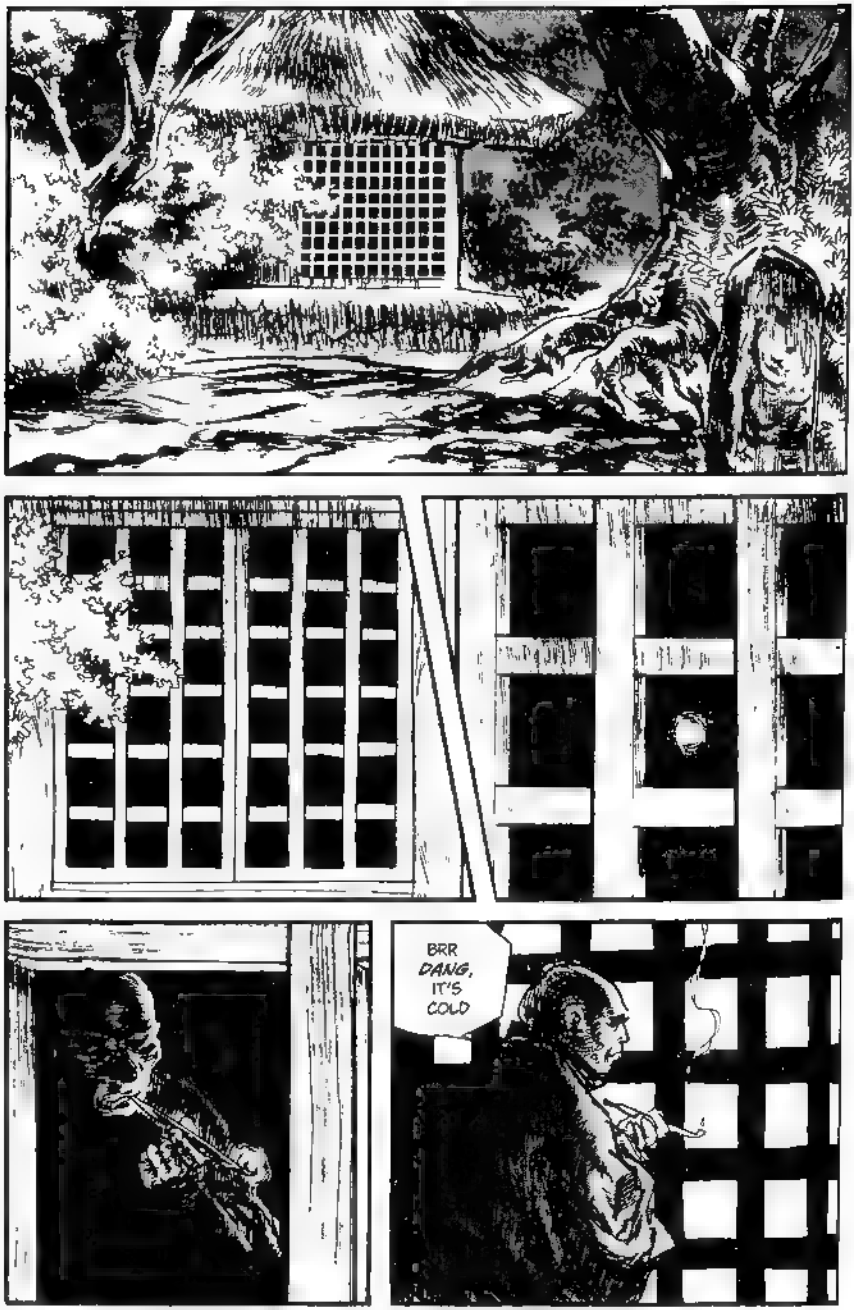

THE OX AND HORSE-HEADED DEMONS OF MEIFUMADŌ...
AND THOSE ARE TRAIL MARKERS, CERTAIN.
DOWNRIVER, TEMPLE IN GROVE..
THAT'S THE ENCAMPMENT THAT'S HOW I PARSE IT .
I'VE HEARD RUMORS OF A KILLER WITH A KID, GETS A FORTUNE FOR EACH JOB..
IF THAT WAS A NEGOTIATION BY KITE, I'VE RUN ACROSS SOMETHING BIG.
THIRTY-SEVEN YEARS I'VE CLUTCHED A JITTE.
AND NOW YOU WANT ME TO BRING HIM IN, ME WITH ONE FOOT IN THE GRAVE?
IS THAT YOUR MESSAGE, . MEIFU-MADŌ?



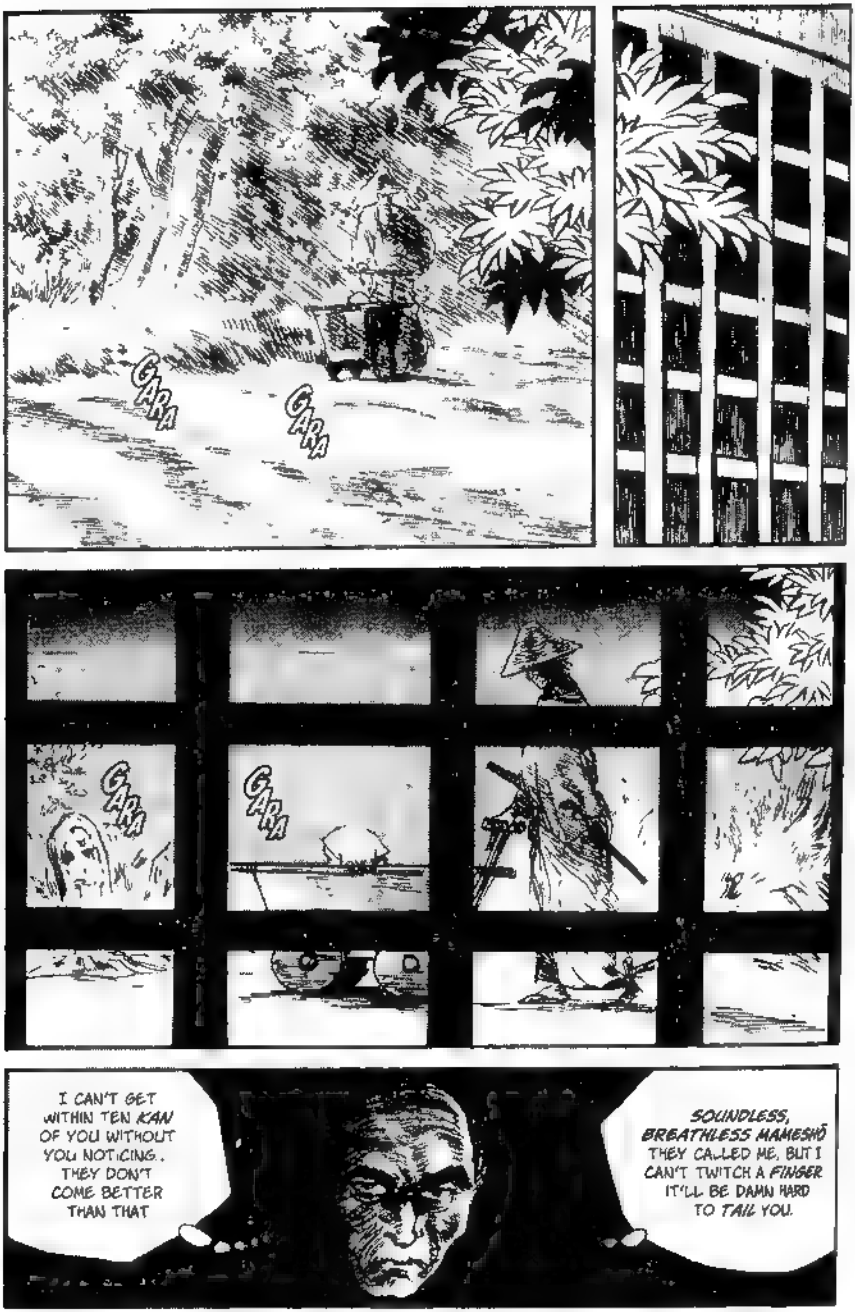


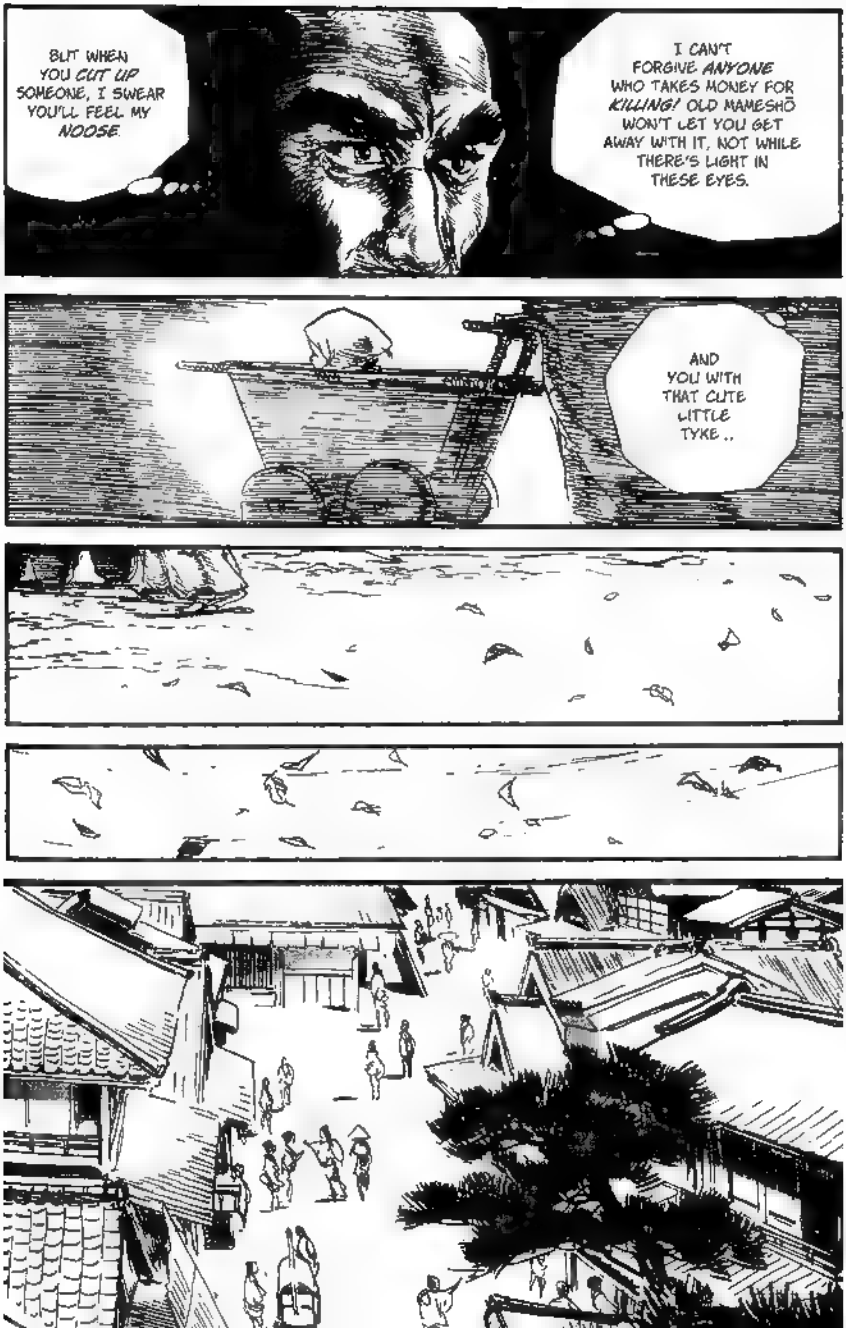


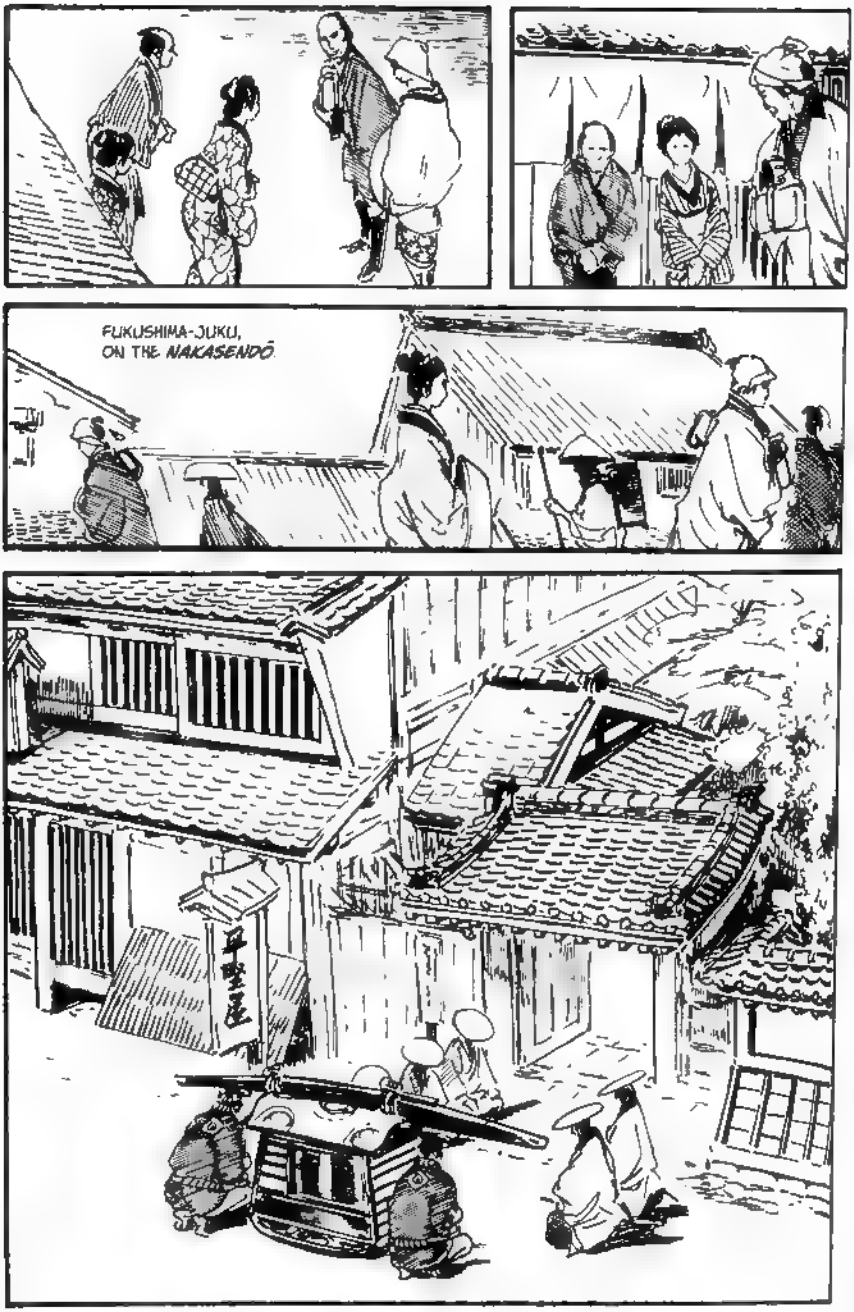

HMM. I WAS RIGHT


BRR
DANG,
IT'S
COLD


BACK IN THE OLD DAYS, I DIDN'T MAKE A SOUND ON STAKEOUT
MY HEAD WAS SO FULL OF CATCHING THE PERPS, I DIDN'T NOTICE IF IT WAS HOT OR COLD
"THE CREEPING WAVES OF AGE" THEY GOT THAT ONE RIGHT
PFFT
HAH. TURN MY BEAT OVER TO MY KID, GO OFF TO TAKE THE WATERS. AND LOOK AT ME.
STAKED OUT ON THE NAKASENDŌ
GUESS I'LL JUST WASH THE JITTE STAINS OFF IN THE BLOODY LAKES OF HELL.
GARA
GARA

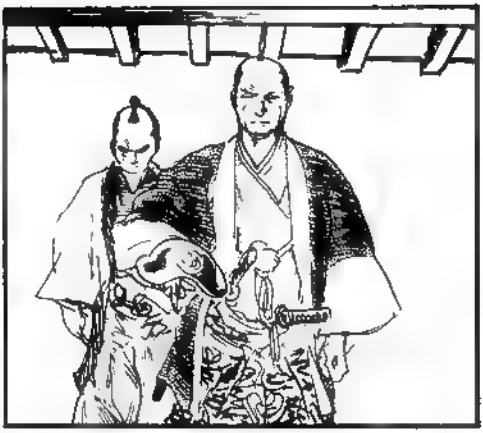

GARA
GARA
GARA
GARA
I CAN'T GET WITHIN TEN *KAN* OF YOU WITHOUT YOU NOTICING. THEY DON'T COME BETTER THAN THAT
SOUNDLESS, BREATHLESS MAMESHŌ THEY CALLED ME, BUT I CAN'T TWITCH A *FINGER* IT'LL BE DAMN HARD TO *TAIL* YOU.


BUT WHEN YOU CUT UP SOMEONE, I SWEAR YOU'LL FEEL MY NOOSE.
I CAN'T FORGIVE ANYONE WHO TAKES MONEY FOR KILLING! OLD MAMESHŌ WON'T LET YOU GET AWAY WITH IT, NOT WHILE THERE'S LIGHT IN THESE EYES.
AND YOU WITH THAT CUTE LITTLE TYKE ..


FUKUSHIMA-JUKU,
ON THE NAKASENDŌ



*SHOGUNATE
*DŌCHŪ BUGYŌ
*OFFICIAL RESIDENCE



THE *DŌCHŪ BUGYŌ*, THE COMMISSIONER OF ROADS, STOOD AT THE HEAD OF THE JUDICIAL SYSTEM RESPONSIBLE FOR CRIMES COMMITTED ALONG JAPAN'S MAJOR BYWAYS. NOT AN INDEPENDENT JUDICIARY, MATTERS AFFECTING TRAVELING *DAIMYŌ* AND THEIR RETINUES WERE HANDLED BY THE *Ō-METSUKE* IN EDO, WHILE, FOLLOWING THE SHŌGUNATE'S ASSERTION OF LEGAL CONTROL OVER THE FULL LENGTH OF THE *GOKAIDŌ* (THE FIVE GREAT BYWAYS), ALL OTHER HIGHWAY CRIMES FELL UNDER THE PROVINCE OF JUDGES WITH THE *KANJŌ BUGYŌ*—THE COMMISSIONER OF ACCOUNTING






GARA
GARA
GARA
GARA
GARA
GARA
GARA


//SHAK
NO, HE CAN'T BE. . NOT THE DOCHŪ BUGYŌ...P!
AND RIGHT WHERE EVERYONE CAN SEE HIM?!
I, I DON'T BELIEVE IT!
HE'S EVEN GOT HIS BOY WITH HIM..
INSOLENT CUR!
STAND BACK!
CHA!
CHA!


ASSASSIN! LONE WOLF AND CUB!
I TAKE YOUR LIFE!
RSHHHH
FWHSSHH

SHRUKK
NGYAHHH!


MY MY GOD
INCREDIBLE.
KSHAK
GO-YŌ!




GO-YŌ! YOU'RE UNDER ARREST!!
C-CUT HIM DOWN!!
WHY YOU--!!


RYAHHH!
WHSSHH


SKLUSSH
DAMN!!
FWT


SHANG


SPANG
HYAHH!
SKASH
FWSST


NGAHH!
GRK!!
THAPP
KGHHK


FWAP
AMOS
HERO

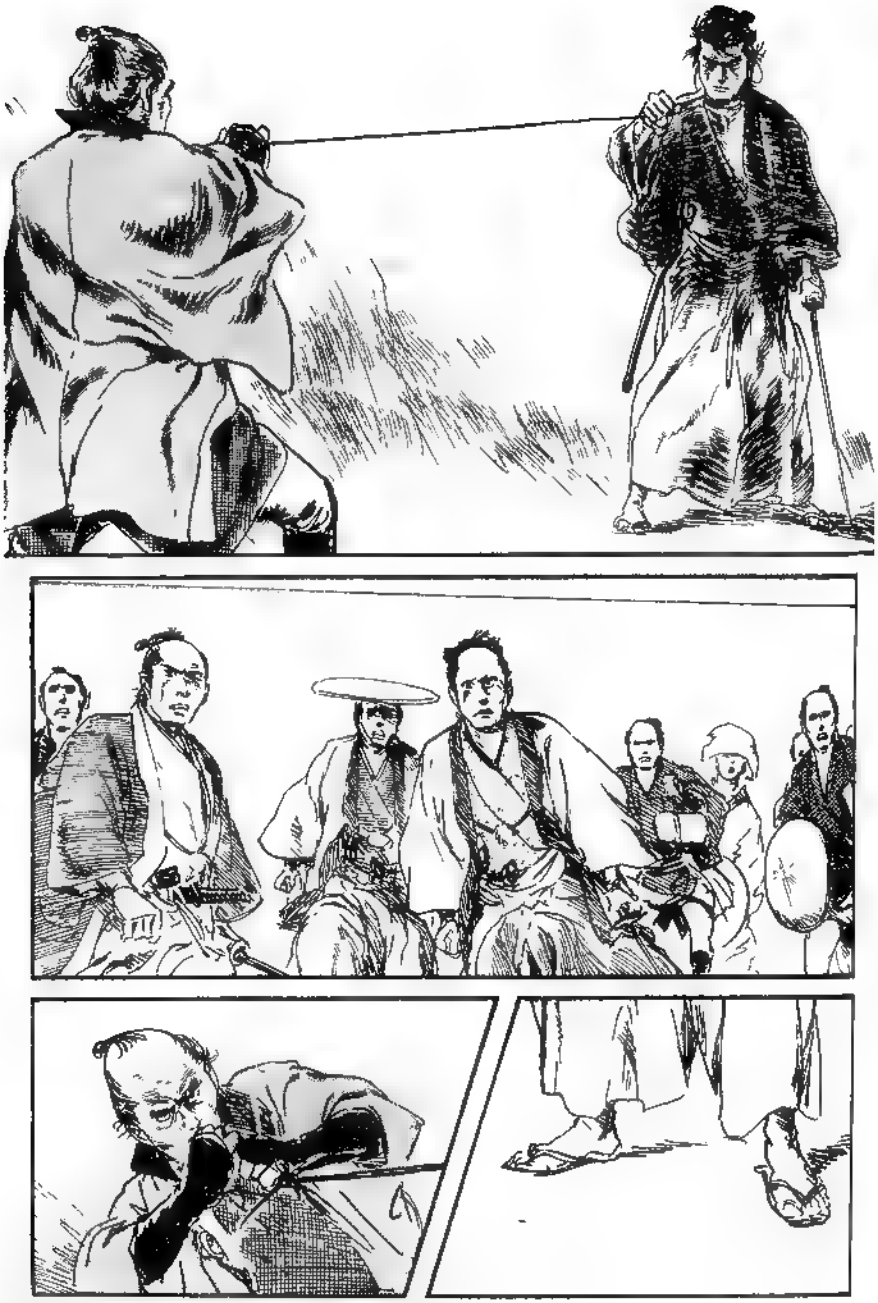



FWP
TUAP


RRR !
WSSSS
fWPP
fWPP


LONE WOLF AND CUB!
"MAROHOSHI" MAMESHŌ IS TAKING YOU IN!!

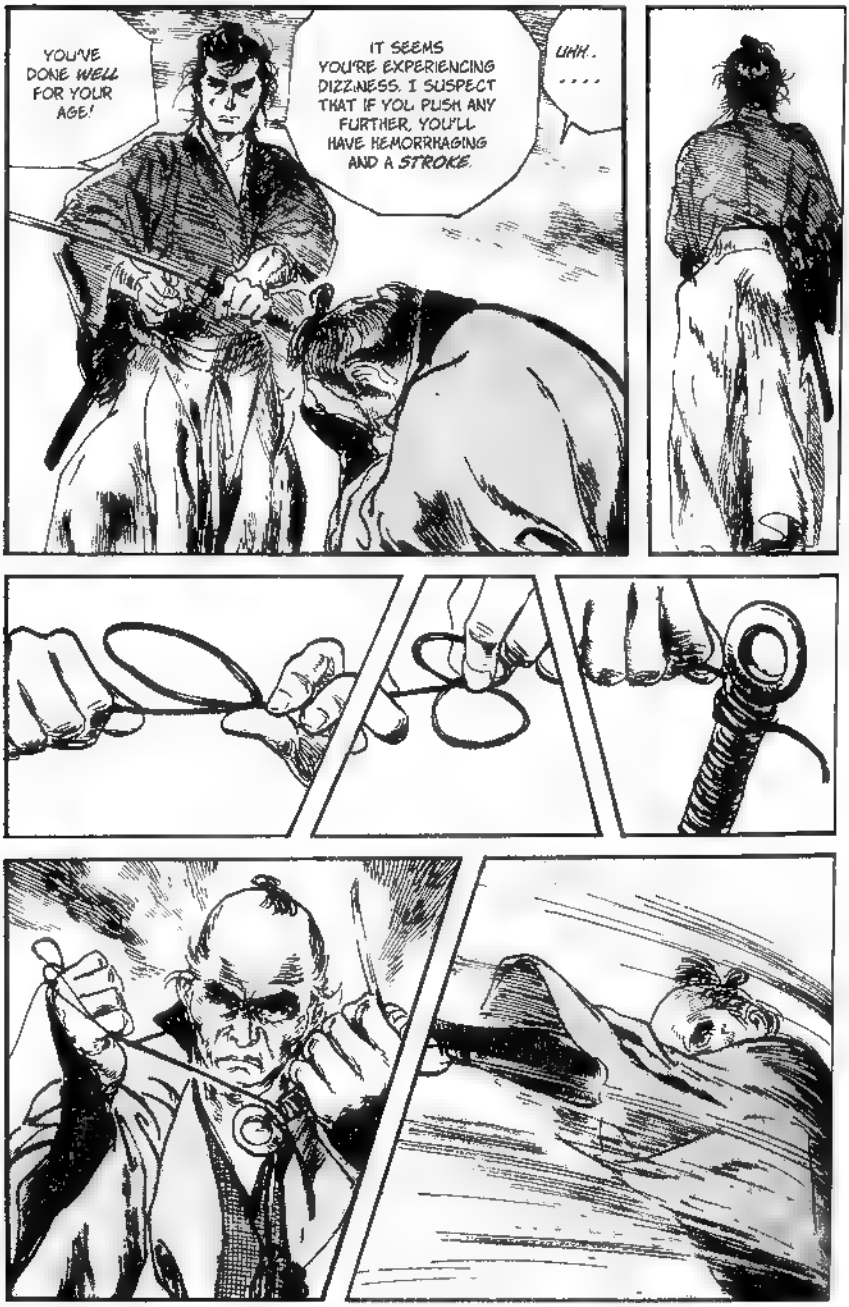

"HAROKOSHI" HAMESHŌ..?
COME PEACEFULLY!
BWNNG
YOU CAN'T CUT MY SAMIDARE NOOSE, BOY
I'VE WOUND IT WITH COPPER WIRE!




DROP YOUR SWORD! YOU THINK YOU CAN PLAY TUG-OF-WAR. THINK AGAIN!
I CAN TIGHTEN OR LOOSEN IT AS I PLEASE. ONCE MY SAMIDARE'S ON YOU, NO ONE BREAKS THAT METAL COLLAR. GIVE UP!


WHIRL
AHH!


MY SAMI-
DARE...!
NNG..


YOU'VE DONE *WELL* FOR YOUR AGE!
IT SEEMS YOU'RE EXPERIENCING DIZZINESS. I SUSPECT THAT IF YOU PUSH ANY FURTHER, YOU'LL HAVE HEMORRHAGING AND A *STROKE*.
UHH. . . . .


WHOOSH
THAP
SURRENDER, LONE WOLF!
I'VE NEVER LET ANY MAN I POINTED THIS MAROHOSHI JITTE AT GET AWAY!
I'M TAKING YOU IN, BOY! NO MATTER WHAT!


I'VE BEEN A CITY COP FOR THIRTY-SEVEN YEARS.
IF I BLOW MY LAST JOB, IT'LL SHAME MY MAROHOSHI JITTE WHEN I TURN IT IN FOR GOOD
THIS OLD BODY WASN'T MEANT TO DIE ON TATAMI
I LEFT MY BEAT TO MY SON, AND HEADED FOR THE HOT SPRINGS FOR A REST. MAYBE THIS OLD COP'S GOT ONE FOOT IN THE COFFIN, BUT YOU'RE MY CATCH OF A LIFETIME!
YOU'RE UNDER ARREST, LONE WOLF AND CUB!
FAME?
DEDICA-TION!


TO WHAT?!
THE LIVES OF STRANGERS!
FWTT
FWTT
I DON'T HATE THE CRIMINAL, NO MATTER WHO HE IS. I HATE THE CRIME!
WE COME INTO THIS WORLD WHITE AS SNOW! A BABY DOESN'T KNOW RIGHT FROM WRONG.
WHTT
WHTT
BUT IF THERE'S BAD STUFF GOING DOWN WHERE WE'RE GROWING UP, WE TURN BAD IF WE'RE BORN IN A SWEET PLACE, WE'RE HAPPY-GO-LUCKY SAINTS.
IT'S NOT THE PERSON THAT'S BAD, IT'S THAT ENVIRONMENT THING.
SO I NEVER HATE THE MAN
WHSS
WHSS
AND I'M NOT ARRESTING YOU BECAUSE I HATE YOU. YOU MUST HAVE DAMN GOOD REASONS FOR TURNING KILLER


SINCE YOU'VE GOT YOUR *KID* WITH YOU, I CAN GUESS THAT MUCH.
BUT OLD MAMESHŌ'S SPENT HIS LIFE *PROTECTING* HUMAN *LIVES* AND HUMAN *PROPERTY* EVERY *INCH* OF HIM!
IF I LET YOU OFF NOW, THERE'S NO *COUNTING* HOW MANY FOLK'LL LOSE THEIR LIVES
SO I'M PUTTING THE *NOOSE* ON YOU, BY GOD!
AND IF I CAN'T
I'LL HAVE TO *KILL* YOU!
WHIT
WHIT


HE'S A CUTE LITTLE RASCAL, HE IS.
BUT IF I LET YOU LOOSE, LOTS OF PEOPLE DIE LOTS OF PEOPLE GET CUT DOWN I HAVE TO PROTECT THEM!
TAKE ONE LIFE TO SAVE TEN! THAT'S A COP!
THEY FORGED THIS MAROHOSHI JITTE TO CLEANSE THE CRIMES OF PEOPLE THAT GOT THE DEVIL IN THEM AND WENT BAD
THE DEVIL'S CLEAN-UP MAN, THAT'S ME!


WHSSST
TANG
LING
?!
FWOO


HHHF
HHHF
HOHH
HOHH


CARRY KIM CAREFULLY YOU CAN BEND HIS ARMS AND LEGS, BUT KEEP HIS UPPER BODY STATIONARY HE SHOULD BE ALL RIGHT
IS THERE A DOCTOR IN THIS TOWN..?
IS THERE A DOCTOR?!
Y-YES, SIR. THERE IS.
THIS MAN, "MARUHOSHI" MAMESHŌ, IS A POLICEMAN FROM THE CAPITAL. NOTIFY THEM IMMEDIATELY


THERE CAN'T BE MANY LIKE HIM IN ALL EDO.
KCHAK
DO NOT FAIL HIM!

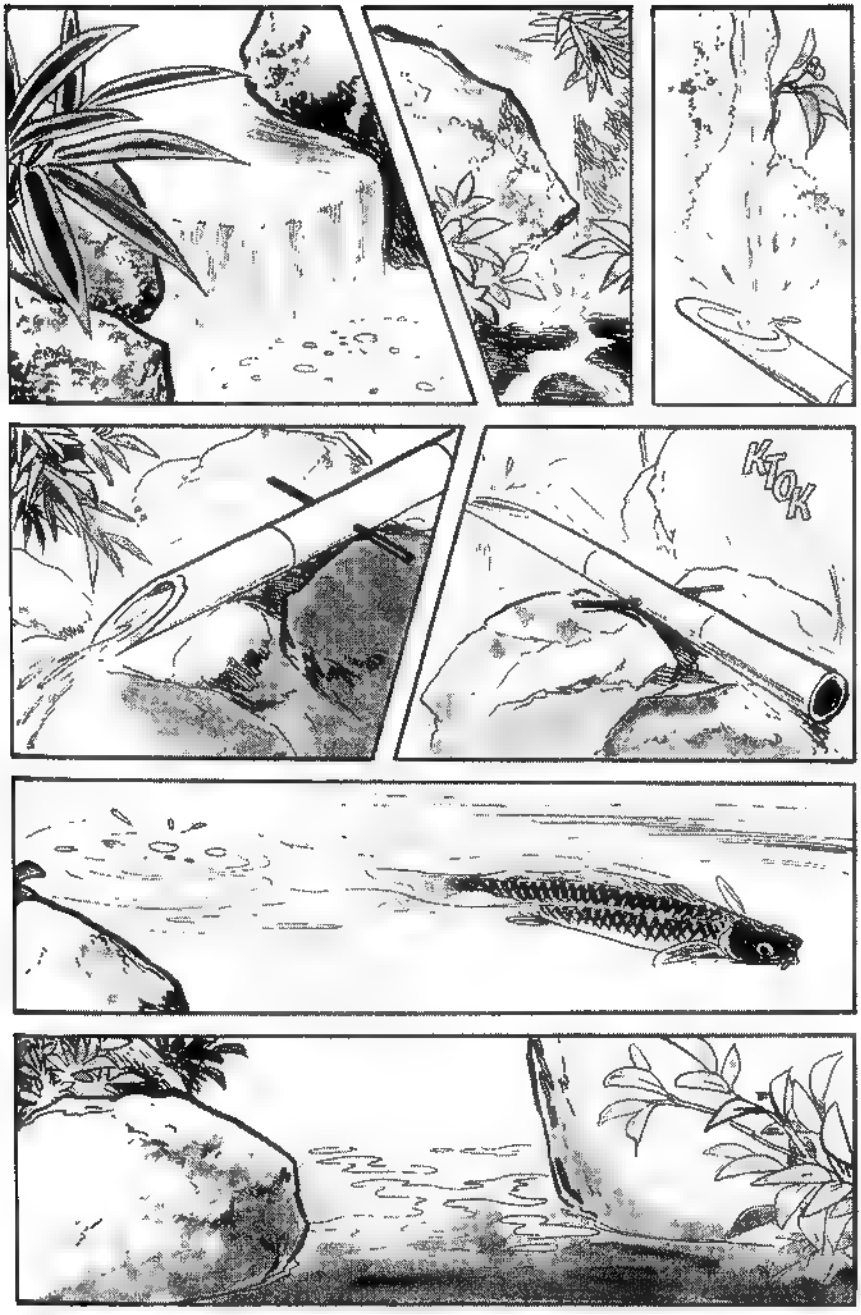

S GO-YŌ!
YOU. YOU'RE
UNDER
ARREST.
....
GO-YŌ !
U-UNDER
ARREST



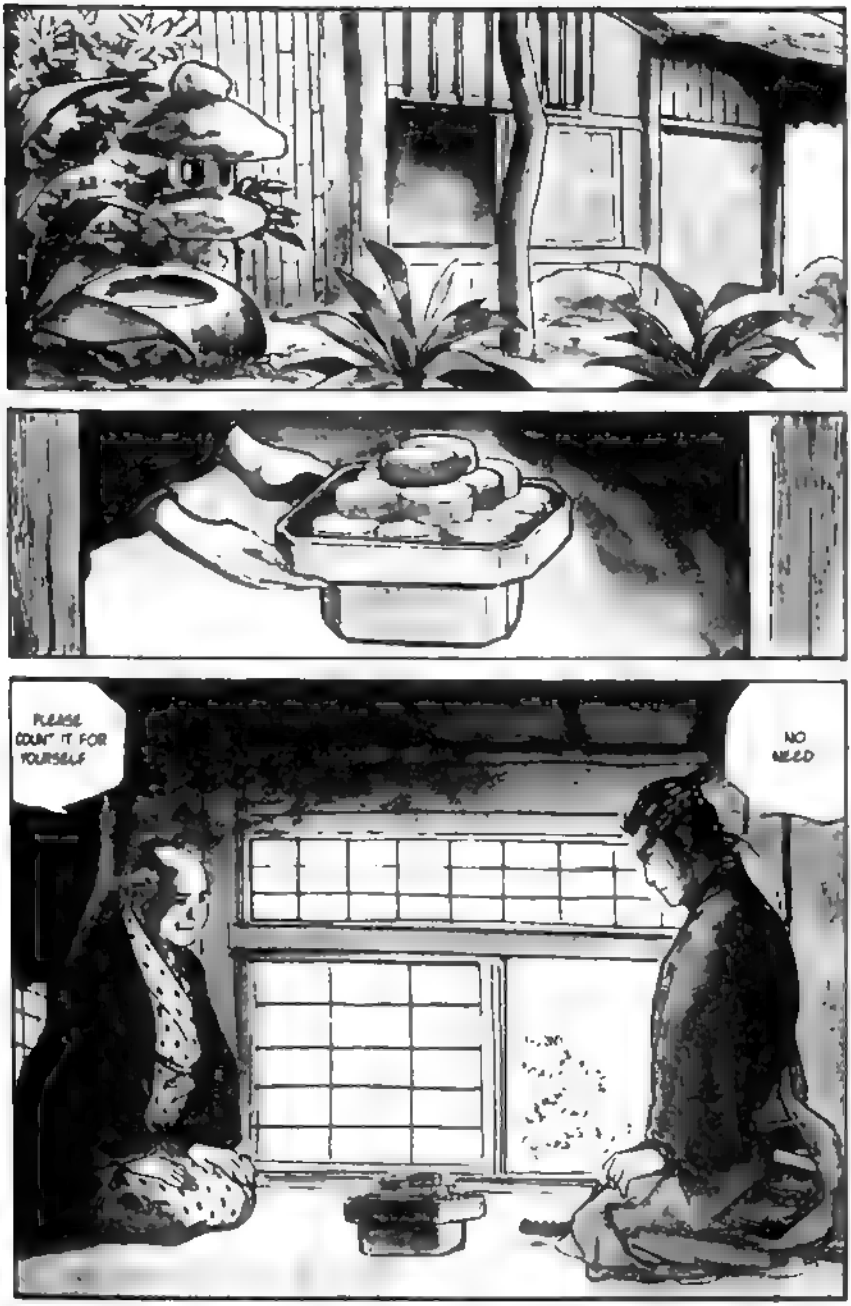
the sixty-sixth

Spoiling Daigozo




KTOK




PLEASE COUNT IT FOR YOURSELF
NO NEED


BY THE WAY ÔSAMI-SAMA I DO HAVE ANOTHER REQUEST
SPEAK FREELY
WOULD IT BE POSSIBLE FOR YOUR SON TO STAY HERE, WITH US? WE'D BE DELIGHTED TO BE PARENTS TO HIM IN YOUR ABSENCE
AND SHOULD YOU FAIL TO RETURN . I SAY THIS ONLY HYPOTHETICALLY BUT WE MERCHANTS HAVE TO CONSIDER ALL POSSIBILITIES, YOU SEE
ALWAYS THINKING OF THE DAY AFTER TOMORROW, THAT'S US! SO PLEASE DON'T TAKE THIS BADLY, BUT
.IN THE CASE THAT YOU DON'T RETURN, THE MERCHANT HOUSE OF OKADAYA WOULD BE PROUD TO RAISE HIM AS OUR OWN. I PROMISE WE'D MET OUR RESPONSIBILITIES SPLENDIDLY'
YOU'RE CONCERNED I'LL TAKE YOUR FIVE HUNDRED RYÔ AND RUN?
NOTHING OF THE KIND, SIR!

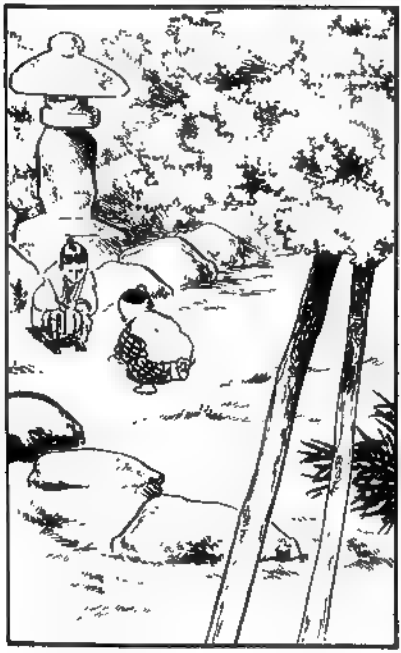

I TRUST YOU *IMPLICITLY* THAT'S WHY I SHARED ALL OUR *SECRETS*
AND COMMISSIONED YOU FOR THIS LITTLE *JOB*
NO, SIR JUST LOOK OUTSIDE


"OUR SON, SUZUNOSUKE,
IS A FRAIL BOY AND A
COWARD TOO NO, IT'S TRUE
A CRYBABY AND A WEAKLING.
LIVING IN HIS OWN LITTLE
WORLD HE'S SO RESERVED
HE'S NEVER MADE FRIENDS.


"OF COURSE IT'S *OUR* FAULT FOR *SPOILING* HIM SO YET EVERY DAY WE TORTURE OURSELVES, WONDERING HOW TO MAKE HIM A STRONG YOUNG MAN.
"I'VE THOUGHT HAVING A BROTHER MIGHT HELP YET MY WIFE IS NOT STRONG HERSELF DELIVERING SUZUNOSUKE ALMOST KILLED HER

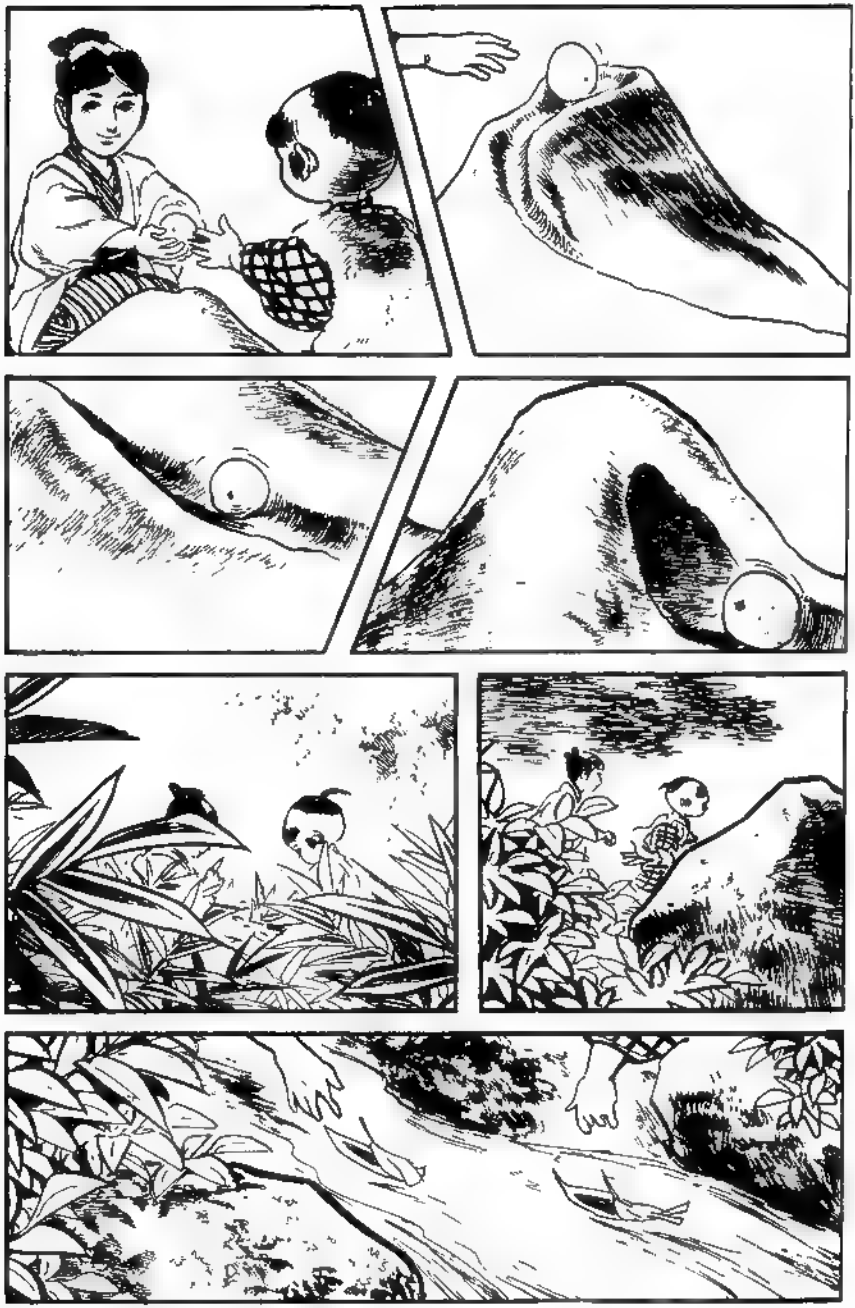

"I'VE BEEN WATCHING YOUR BOY, AND HE'S SO, *ENERGETIC*
"ENERGETIC, YET *DISCIPLINED* A *SAMURAI* CHILD INDEED. I'M *TRULY* IMPRESSED.
"AND OUR SUZUNOSUKE SEEMS SO *HAPPY*
"SO, IF IT'S NOT TOO *PRESUMPTUOUS*."
"VERY WELL, THEN. IF THAT'S THE CASE, I SHALL LEAVE HIM WITH YOU."
"THANK YOU SO MUCH, ŌGAMI-SAMA."









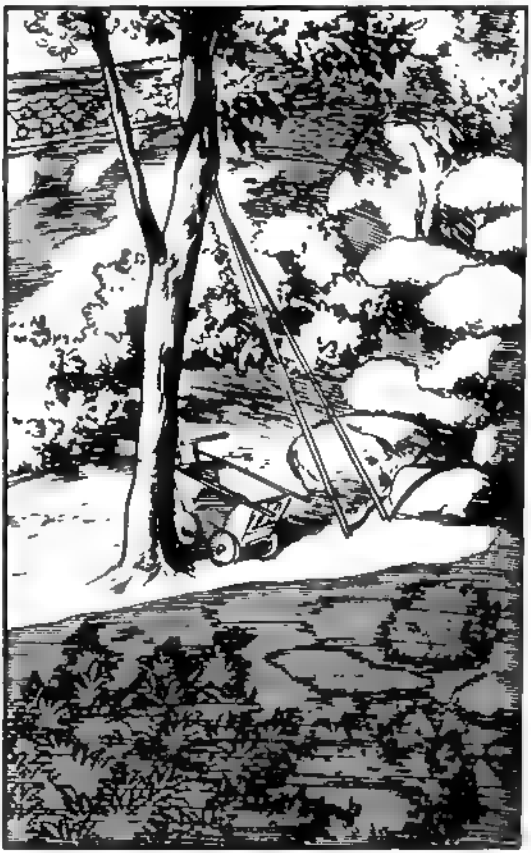















SNAP
SNAP


AH HA HA HA HA!
EEK! WHEE!


I'LL GETCHA!
WAHH!


HA HA HA!
HHEEK!


HEY!!
HAHA!
WHEE!
Spff!
Oh!


SQUISH
DARLING... COME SEE!


MM...!
IT'S SO WONDERFUL... IF THIS KEEPS UP

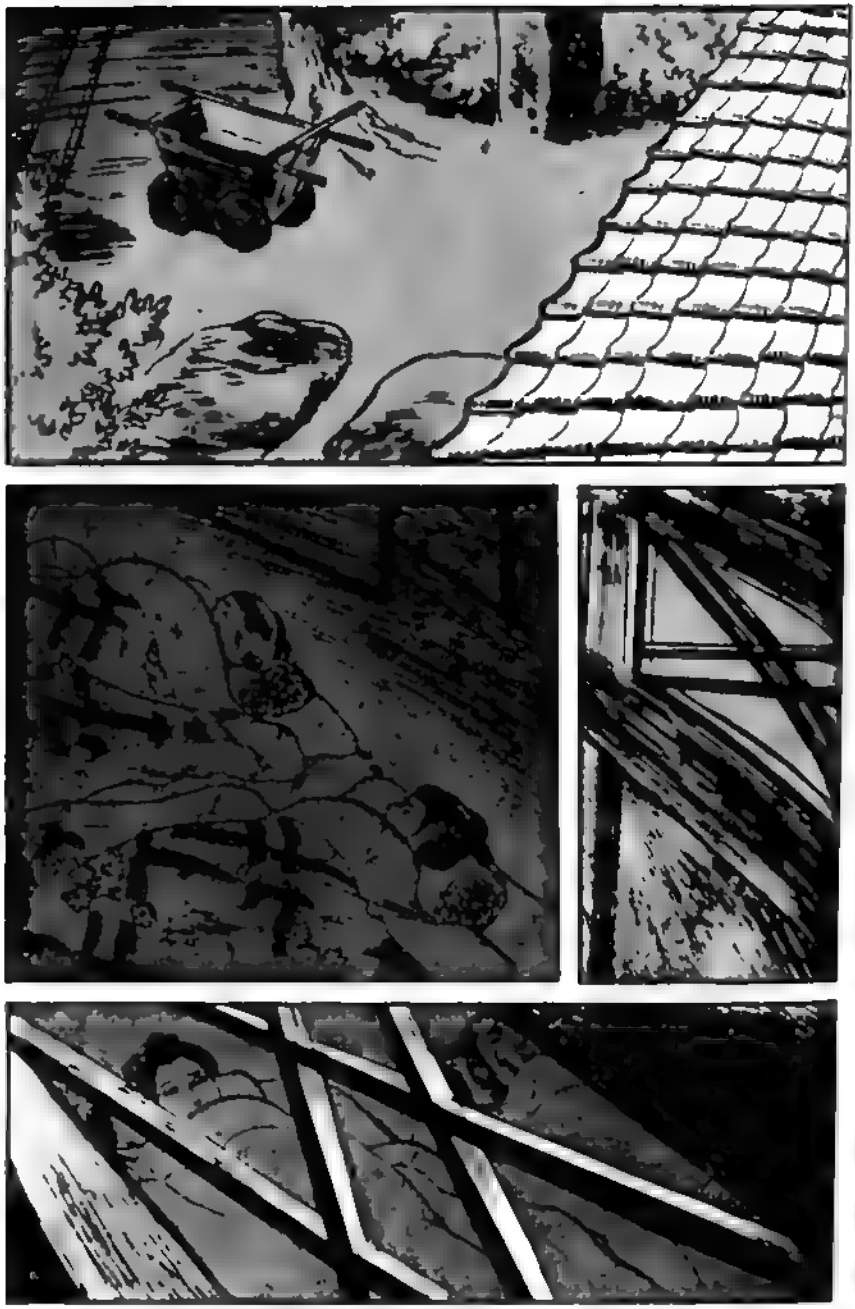

SUCH A CLEVER BOY!
YOU SHOULD LEARN TO DRESS BY YOURSELF LIKE DAIGORO DOES.
YOU CAN'T ALWAYS EXPECT MOMMY TO DRESS YOU, CAN YOU..?
MM.




NOW THEN, HAVE ALL YOU WANT!
YES— YOU MUST BE STARVING AFTER PLAYING ALL DAY


tee
hee


SUZUNOSUKE, EAT YOUR DINNER! JUST LOOK AT DAIGORO— HE HAS PERFECT MANNERS, AND HE LOVES HIS FOOD!
YOU'LL NEVER GROW BIG AND STRONG IF YOU'RE PICKY ABOUT WHAT YOU EAT
. . . .
. . . .
YOU'RE SUCH A GOOD LITTLE BOY, DAIGORO. . . WHY, COMPARED TO YOU, OUR SUZUNOSUKE.




KSSH
KSSH
KRNG
KRNG
KRNG
KRNG
KRNG
KRNG

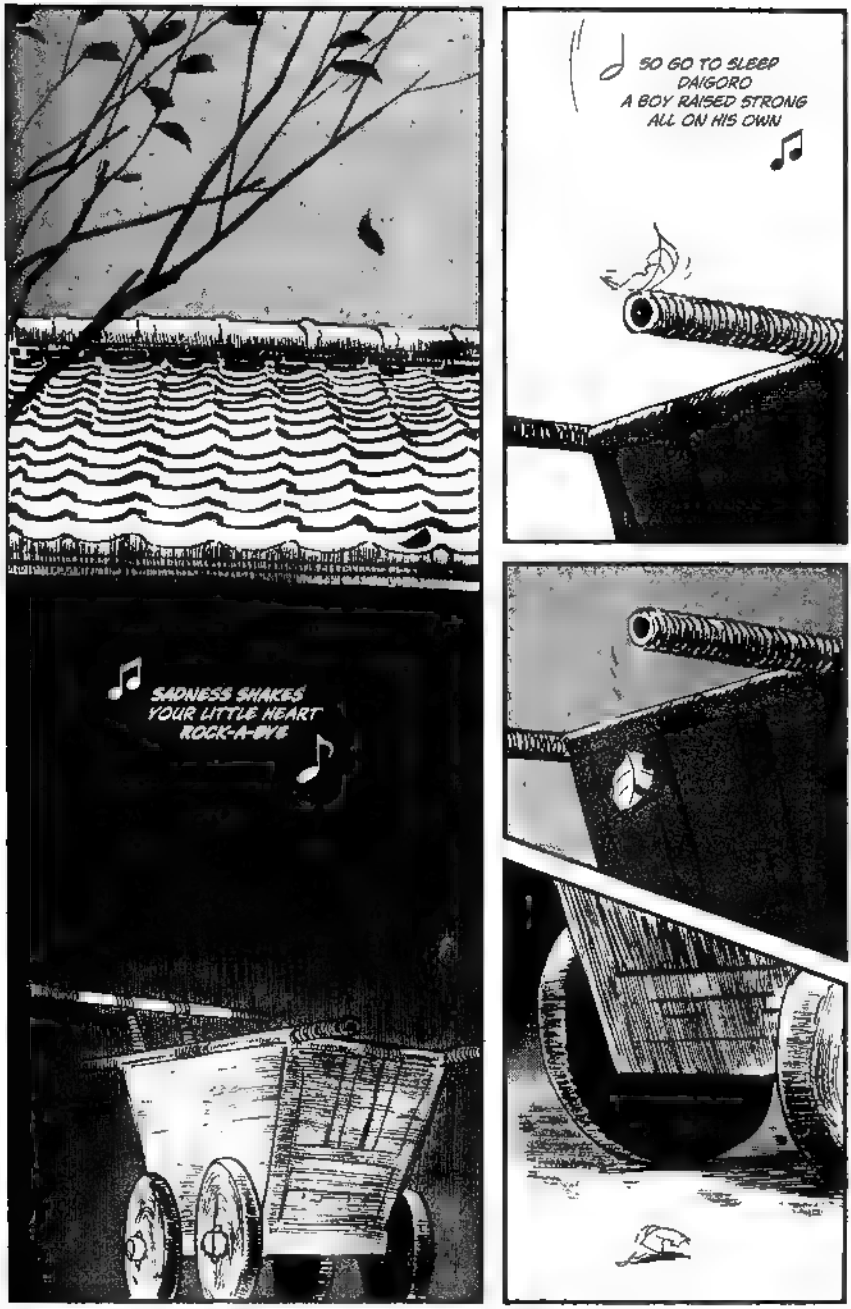

CRUNCH
CRUNCH
SUZUNO-SUKE! WHAT IS THAT?!
YOU GOT THESE FROM OLD IBE! THE BATH ATTENDANT, DIDN'T YOU?!
HOW MANY TIMES HAVE I TOLD YOU NOT TO EAT THIS JUNK IN BED?


B-BUT I'M HUNGRY.
THAT'S WHY I TOLD YOU TO EAT YOUR DINNER!
WHY DON'T YOU LEARN A LITTLE FROM DAIGORO?
NOW GO TO SLEEP
OH, SUZUNOSUKE WHAT ON EARTH AM I TO DO WITH YOU.?




SLEEP SLEEP
DAIGORO
GO TO SLEEP
DAIGORO
ROCK-A-BYE
THE NORTH WIND CRIES
AND TELLS YOU SO
THE SUN SETS
THE MOON GOES DOWN
THE NIGHT IS GROWING
DEEPER
SADNESS CUTS
YOU TO THE BONE
ROCK-A-BYE
SO GO TO SLEEP
DAIGORO
A BOY BROUGHT UP
WITHOUT A TEAR


SLEEP SLEEP
GO TO SLEEP
BABY CART
ROCK-A-BYE
DAIGORO
ROCK-A-BYE
OLD CROW CAWS
TO TELL YOU SO
FIRE BURNS
AND WATER FLOWS
THE WIND RUNS SCATTERING


SO GO TO SLEEP
DAIGORO
A BOY RAISED STRONG
ALL ON HIS OWN
SADNESS SHAKES
YOUR LITTLE HEART
ROCK-A-BYE


HE'S SUCH A REMARKABLE CHILD, DEAR.
YES. HE IS INDEED.
AND WHEN YOU LOOK AT SUZUNOSUKE.
Sigh
WE SPOILED HIM, THAT'S WHY
BUT HE'S SO FRAIL. I CAN'T BEAR TO BE HARD ON HIM.
WELL, LET'S HOPE IT'S BEHIND US. THEY'VE REALLY HIT IT OFF TOGETHER I'VE NEVER SEEN SUZUNOSUKE LOOKING SO HAPPY


IF ONLY WE COULD *KEEP* HIM HERE, AND MAKE HIM SUZUNOSUKE'S *BROTHER*
HMM.
PLEASE, DEAR? PLEASE, CAN'T YOU MAKE IT HAPPEN?
IT WOULD BE BEST FOR *SUZUNOSUKE*
WELL. I'LL TRY ASKING HIS FATHER, BUT


THIS WAY, THIS WAY, MY OLD FRIEND.
WHAT?!
MY GOD! WHAT HAP-PENED?!
OH MY GOD
MY YASUDA CLOCK! IT WAS A PRESENT FROM THE DAIMYO!


HMM. I'M CONVINCED YOU'RE ALL TELLING THE TRUTH.
IN WHICH CASE WHO ON EARTH...?
WHA HA HA HAAA!
AAHOO!
WHOO!
BOO!

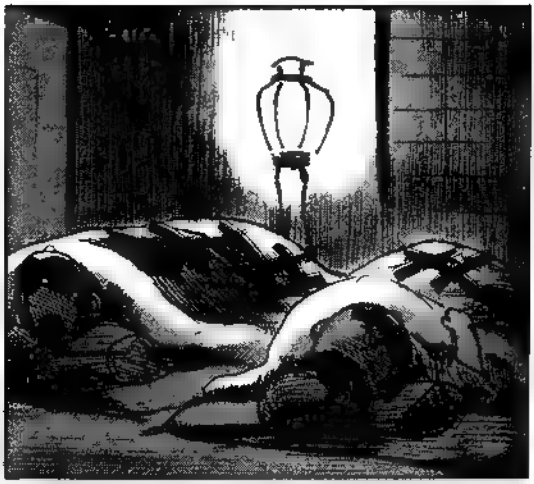

HAH!
HA HA HA
HEY!
SUZUNO-SUKE! COME HERE A MINUTE.


DID YOU BREAK THAT CLOCK?
. . . .
. . . .
WHAT'S BROKEN IS BROKEN.
AND WE ALL MAKE MISTAKES SOMETIMES. I WON'T PUNISH YOU. BUT PLEASE, TELL ME THE TRUTH
. . . .
. . . .
NOW—IF YOU BROKE IT, APOLOGIZE TO YOUR FATHER LIKE A MAN
. . . .
. . . .
SUZUNOSUKE!




I SEE. YOU CAN GO.
DARLING..?
NO IT'S ALL RIGHT
?! BUT.

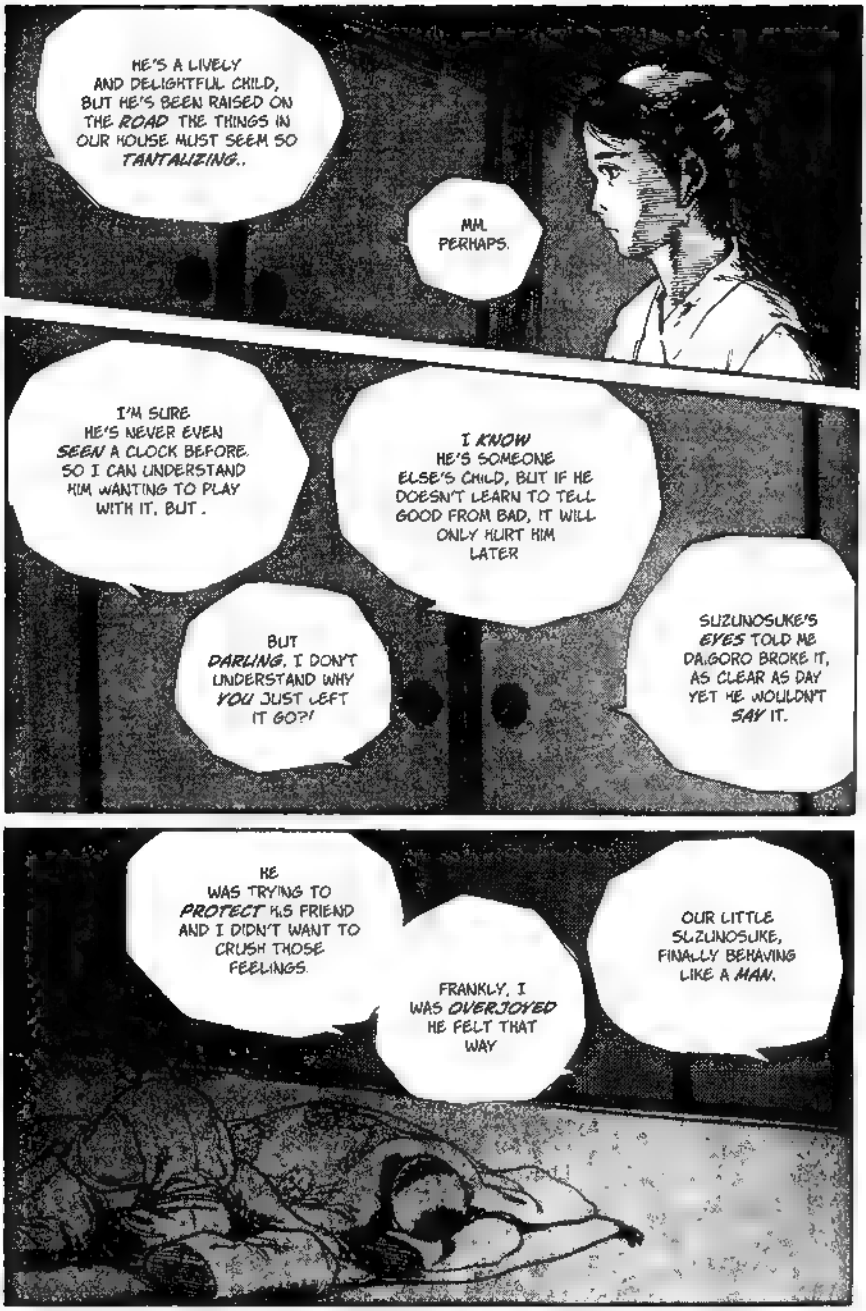




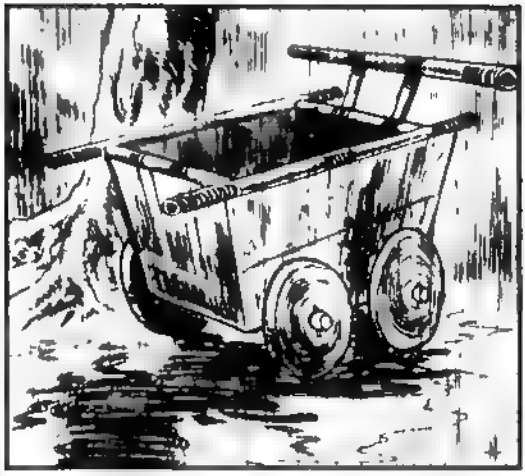

SLEEP SLEEP
GO TO SLEEP
DAIGORO
GO TO SLEEP
DAIGORO
ROCK-A-BYE
THE NORTH WIND CRIES,
AND TELLS YOU SO

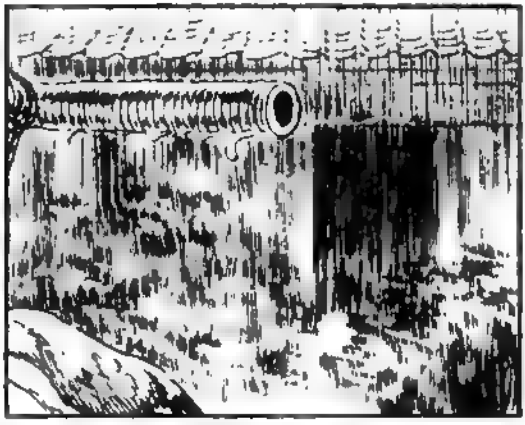

THE SUN SETS
THE MOON GOES DOWN
THE NIGHT IS
GROWING DEEPER


SADNESS CUTS YOU TO THE BONE ROCK-A-BYE
SO GO TO SLEEP DAIGORO A BOY BROUGHT UP WITHOUT A TEAR


HE'S A LIVELY AND DELIGHTFUL CHILD, BUT HE'S BEEN RAISED ON THE ROAD. THE THINGS IN OUR HOUSE MUST SEEM SO TANTALIZING..
MM. PERHAPS.
I'M SURE HE'S NEVER EVEN SEEN A CLOCK BEFORE. SO I CAN UNDERSTAND HIM WANTING TO PLAY WITH IT. BUT .
I KNOW HE'S SOMEONE ELSE'S CHILD, BUT IF HE DOESN'T LEARN TO TELL GOOD FROM BAD, IT WILL ONLY HURT HIM LATER
BUT DARLING, I DON'T UNDERSTAND WHY YOU JUST LEFT IT GO?!
SUZUNOSUKE'S EYES TOLD ME DAIGORO BROKE IT, AS CLEAR AS DAY YET HE WOULDN'T SAY IT.
HE WAS TRYING TO PROTECT HIS FRIEND AND I DIDN'T WANT TO CRUSH THOSE FEELINGS.
FRANKLY, I WAS OVERJOYED HE FELT THAT WAY
OUR LITTLE SUZUNOSUKE, FINALLY BEHAVING LIKE A MAN.










OH!!
WH-WHO WOULD DO THIS?!
O-SATO!
O-SATO...!!
EEK!


MY MAID O-SATO SAW YOU BOTH PLAYING IN HERE.
NOW, WHO BROKE THE COMB? I WANT THE TRUTH!
SUZUNOSUKE! DAIGORO DID IT, DIDN'T HE?!
....
....

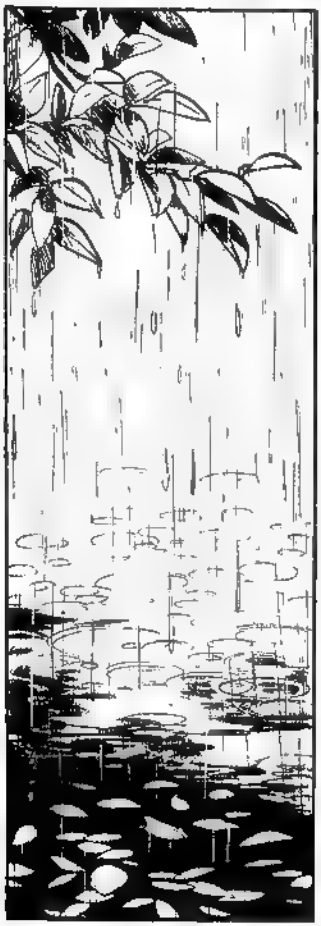

SPEAK UP, SUZUNOSUKE!
I KNOW YOU WANT TO PROTECT DAIGORO, BUT IT ISN'T GOOD FOR DAIGORO, EITHER.
DAIGORO! YOU DID IT, DIDN'T YOU?
.....
.....
YOU BROKE THIS COMB.
.....
.....


SUZUNOSUKE IS TOO OLD TO PLAY WITH COMBS ANYMORE.
OR THAT CLOCK
LOOK... IF YOU JUST TELL ME HONESTLY, I WON'T PUNISH YOU.
....
....

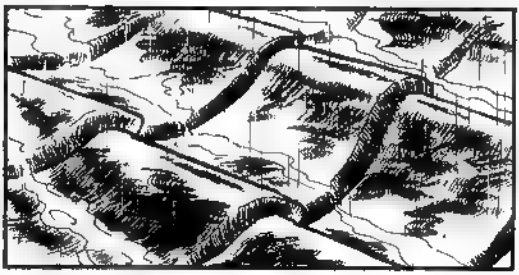

OOH! YOU STUBBORN CHILD!
ENOUGH!
YOU CAN STAY IN HERE UNTIL YOU'RE SORRY FOR WHAT YOU DID AND APOLOGIZE!
OH..?












AND SO ? WHAT HAPPENED?
H-HE'S STILL IN THE CLOSET
HMM.
ALL RIGHT, THEN. I'LL GO TALK TO HIM.

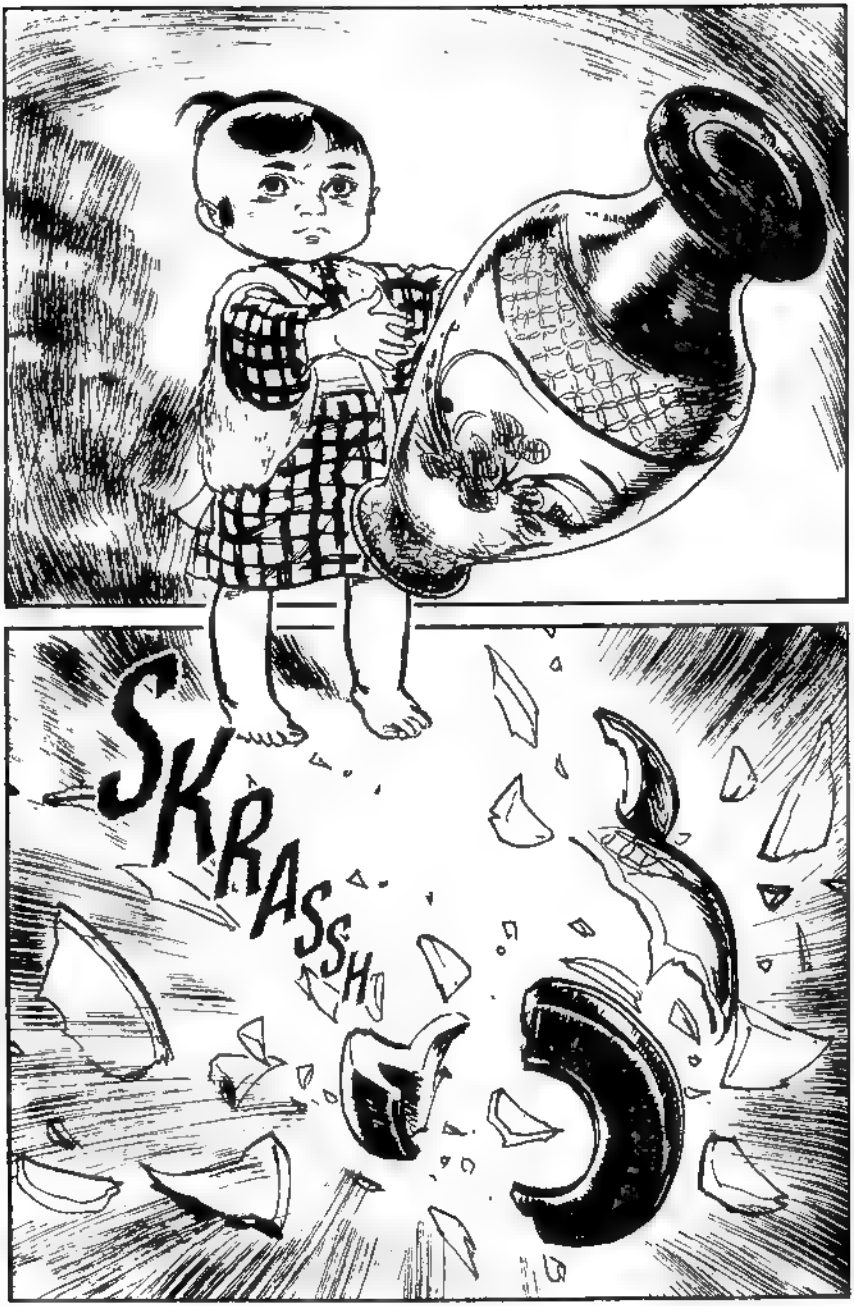

I WON'T!!
T'AIN'T MANLY, YOUNG MASTER WHAT YER DOIN'S PLAIN BAD
IT'S THET BOY WHAT'S PROTECTIN' YOU, NOT T'OTHER WAY!
WHEN Y' BUSTED THET CLOCK, AND BROKE YER MAMA'S COMB
HE WAS JES' STANDIN' THERE, WATCHIN'!
I SAW Y' DO IT!


YOUNG MASTER!!
SUZUNOSUKE!!
WHY, YOU LITTLE SCOUNDREL!
COME WITH ME!
YOU'RE APOLOGIZING TO THAT BOY! AND THEN YOU'RE GOING TO EXPLAIN YOURSELF!
I'VE HAD IT UP TO HERE WITH YOU!


COME ON!!
D-DARLING! DON'T BE SO ROUGH!!
NO!! IT'S BECAUSE YOU ALWAYS JUMP IN AND PROTECT HIM!
WAHH!
YOU APOLOGIZE, TOO!
WAHHH! MAMAAA!


F-FORGIVE ME, DAIGORO.
YOU WERE PROTECTING SUZUNOSUKE, WEREN'T YOU?
AHHNN! UWAHH!
NOW APOLOGIZE, SUZUNOSUKE!
AHHNN!
D.. DAIGORO?!


WHA
?


SKRASSH


TH-THIS BOY HE'S STILL PROTECTING SUZUNOSUKE!
MY GOD . . . .
WHAT A DAUNTLESS CHILD...
Y YES.
HMPH. THIS BOY COULD NEVER BE A MERCHANT'S SON.
HE'S SAMURAI TO THE CORE OF HIS SOUL!


WHY'D Y' BREAK IT, MA ? WERE Y' REALLY PROTECTIN' TH' YOUNG MASTER OR WERE YE JEST A'FEARED THEY'D KEEP Y' HERE. ?
A BIT A' BOTH, I RECKON. 'N THET'S JES' FINE. WHAT'S TH' GOOD O' STAYIN' HERE?
YER A STRONG LAD IT'S BETTER THIS WAY

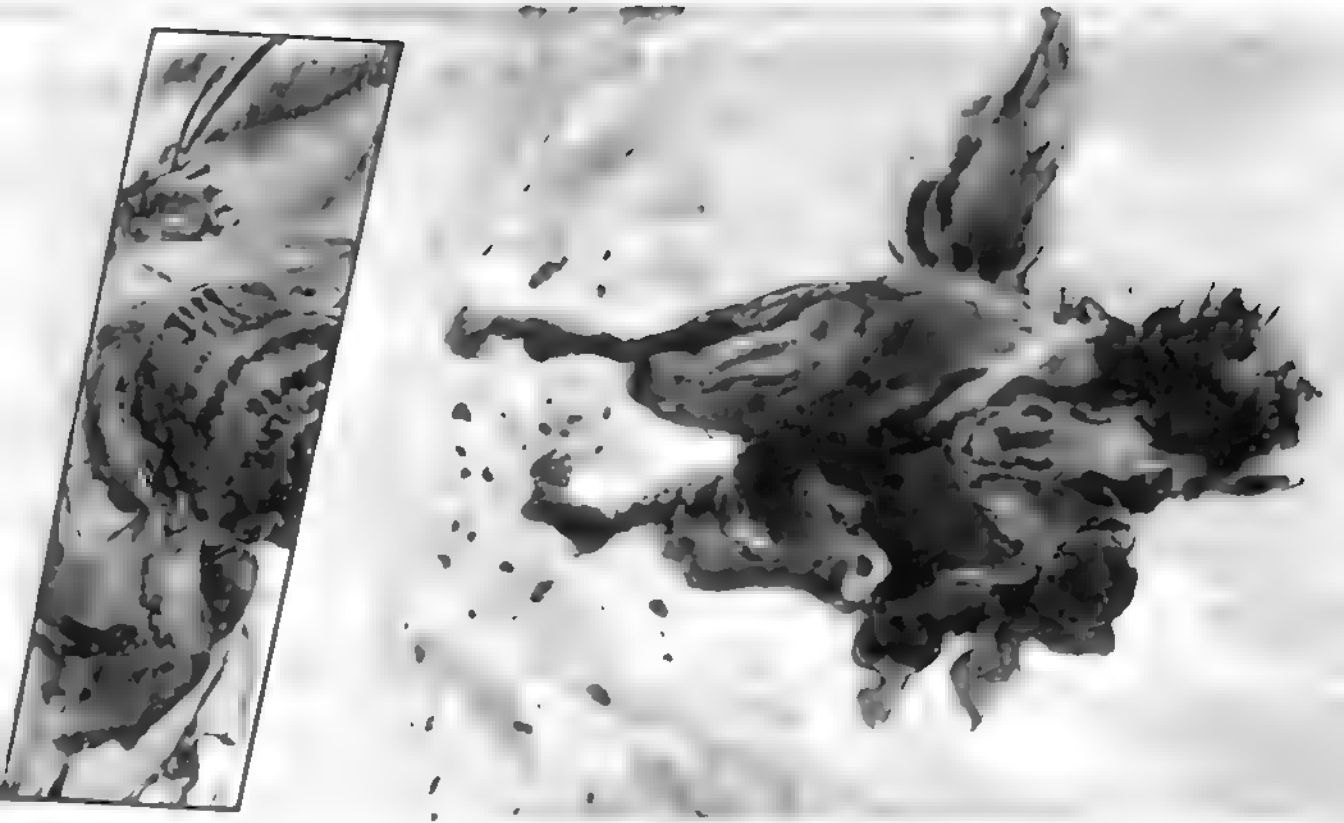

SLEEP SLEEP
GO TO SLEEP
DAIGORO
GO TO SLEEP
DAIGORO
ROCK-A-BYE
THE NORTH WIND CRIES
AND TELLS YOU SO
THE SUN SETS
THE MOON GOES DOWN
THE NIGHT IS
GROWING DEEPER
FIRE BURNS
AND WATER FLOWS
THE WIND RUNS SCATTERING
GO TO SLEEP
DAIGORO
ROCK-A-BYE

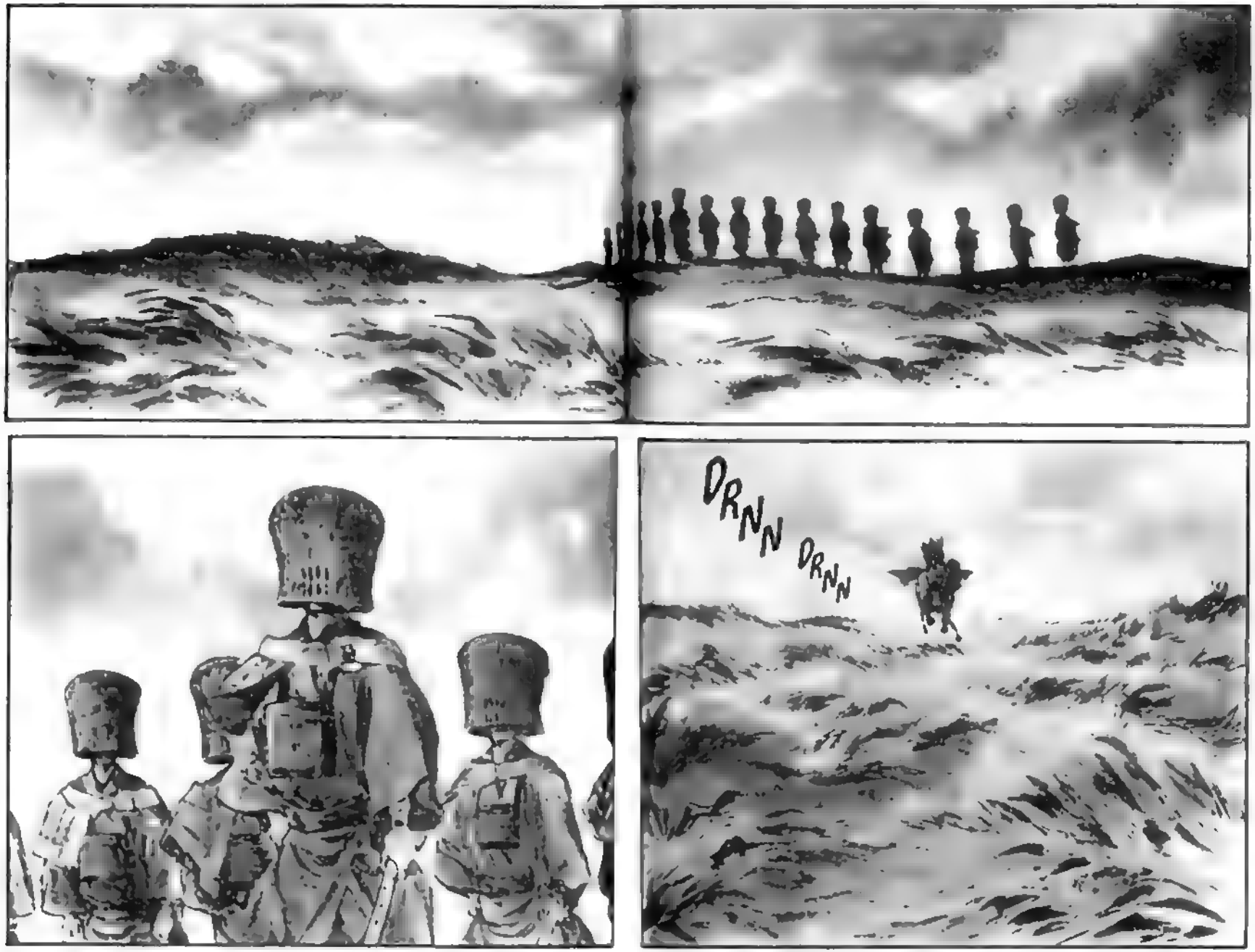


the sixty-seventh

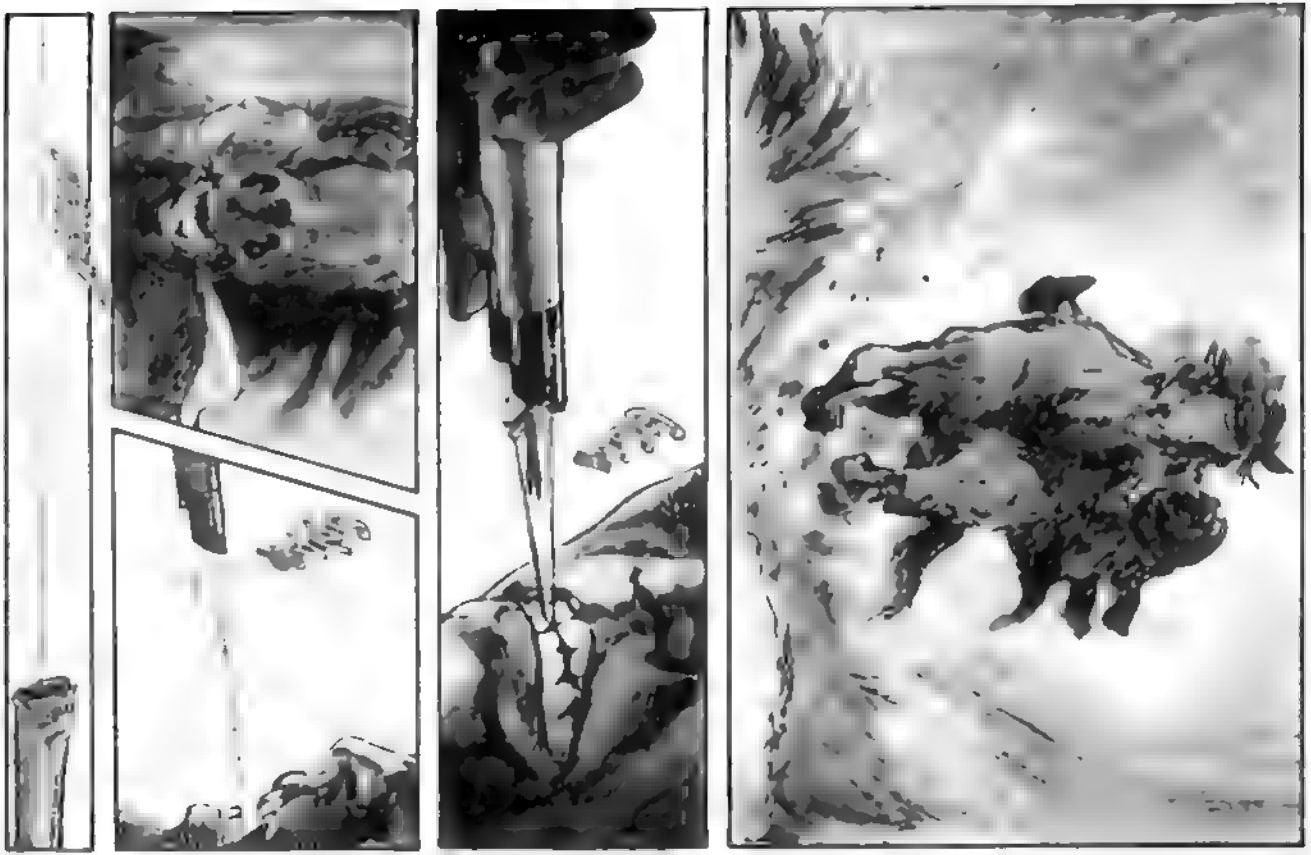
The Hōjizo Yagyū

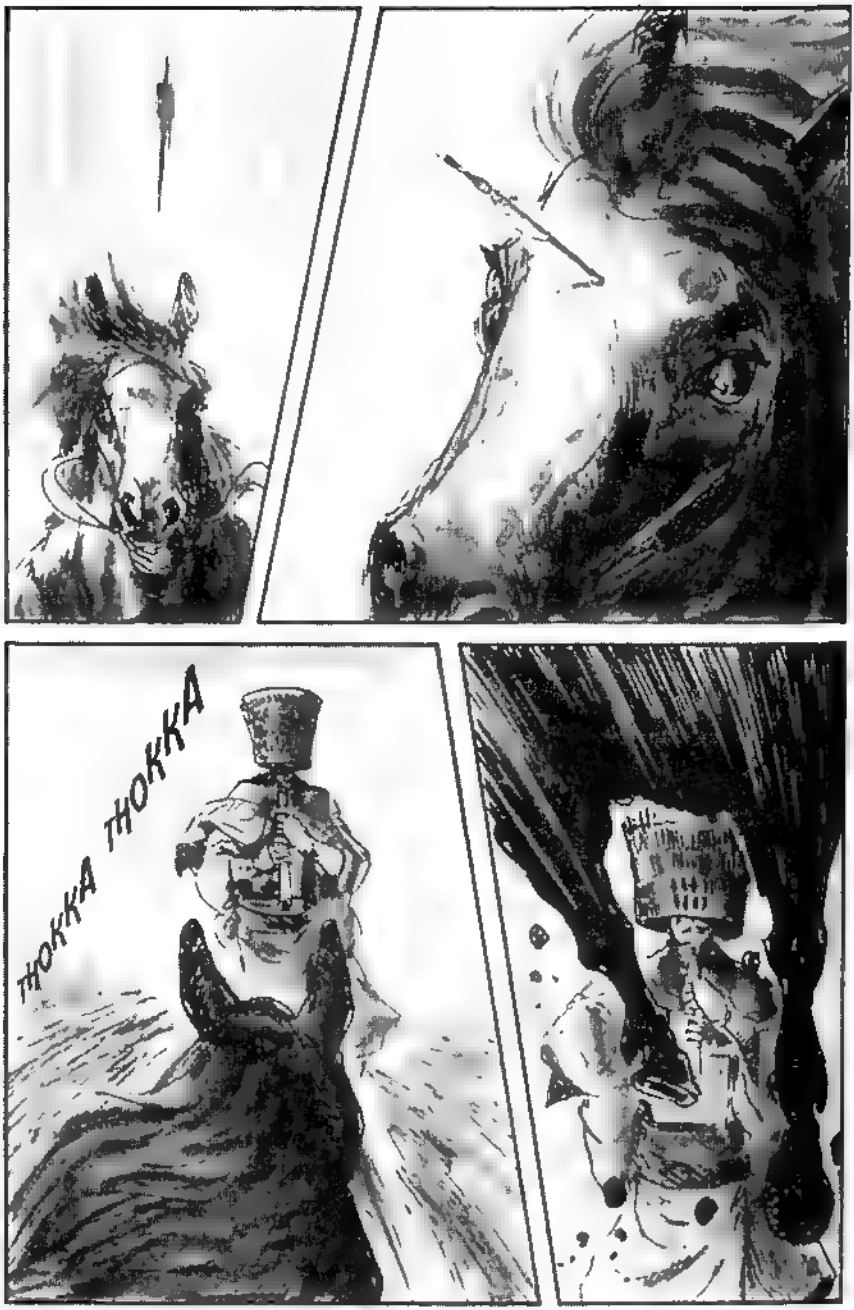




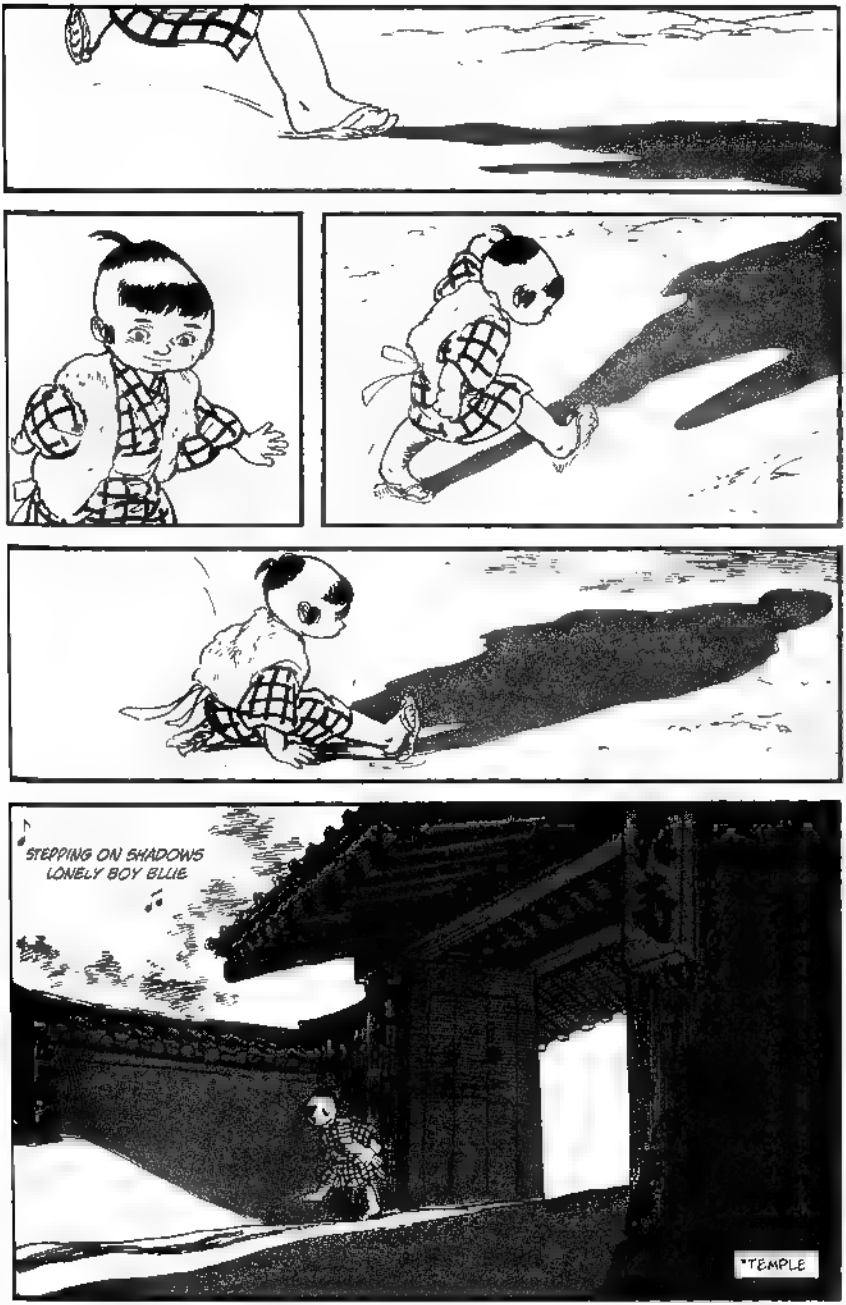

DRNN DRNN

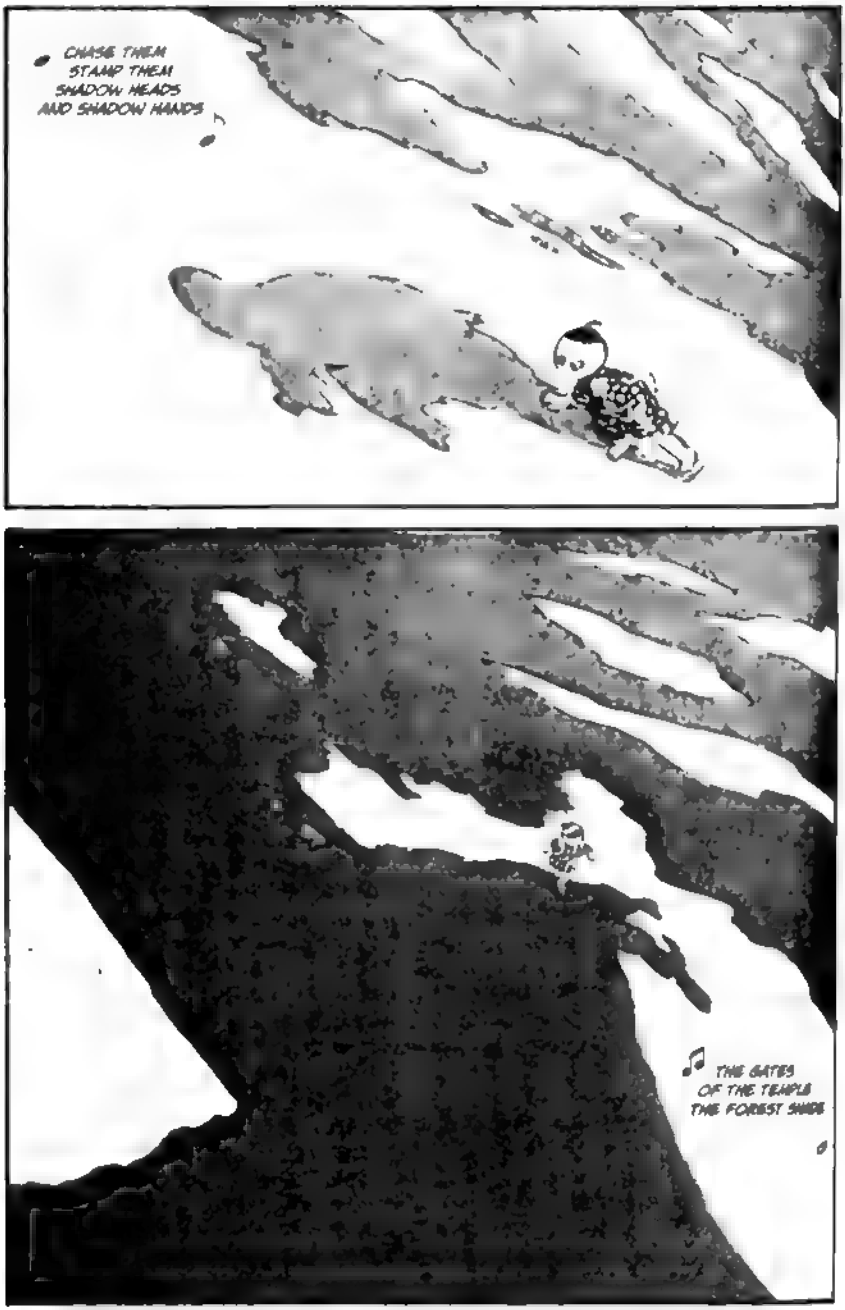


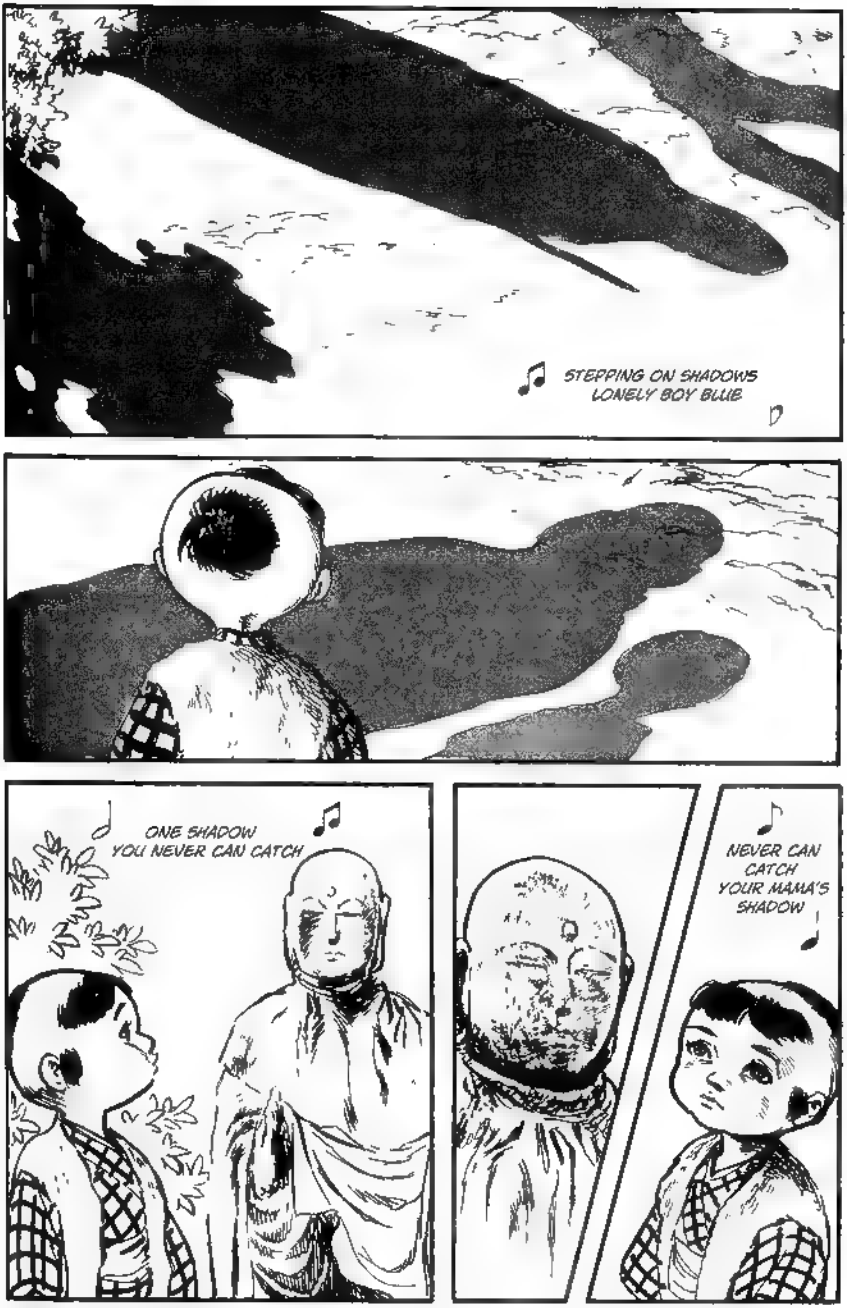



ТЮККА ТЮККА


HE SHALL DIE—
FOR THE HONOR


STEPPING ON SHADOWS
LONELY BOY BILLIE
TEMPLE


CHASE THEM
STAMP THEM
SHADOW HEADS
AND SHADOW HANDS
THE GATES
OF THE TEMPLE
THE FOREST SHIDE


STEPPING ON SHADOWS
LONELY BOY BLUE
ONE SHADOW
YOU NEVER CAN CATCH
NEVER CAN
CATCH
YOUR MAMA'S
SHADOW


HUNT FOR HER
SEARCH FOR HER
YOUR MISSING MAMA
WHERE DID YOUR
SHADOW MAMA GO?
THE BIRDS ARE
CRYING IN THE MOUNTAINS
STEPPING ON SHADOWS
LONELY BOY BLUE









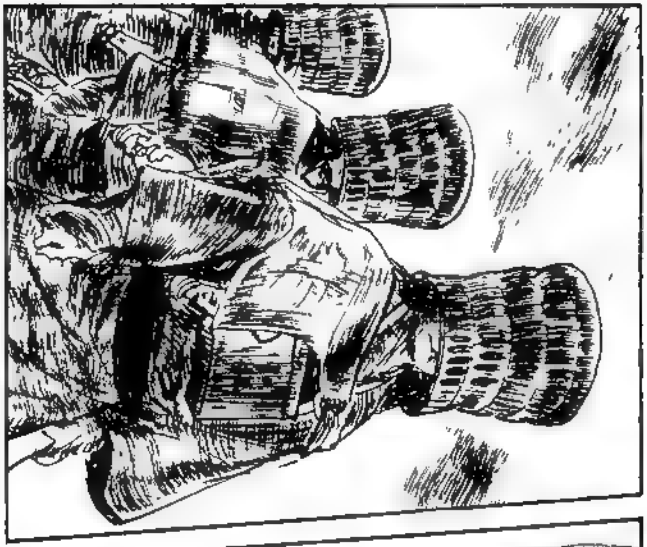

OWW
....

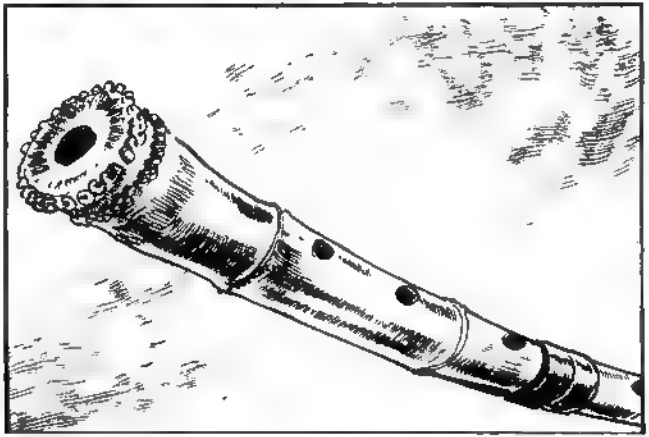






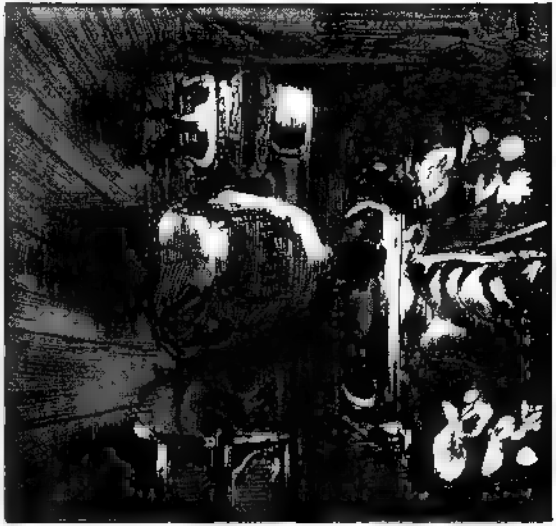




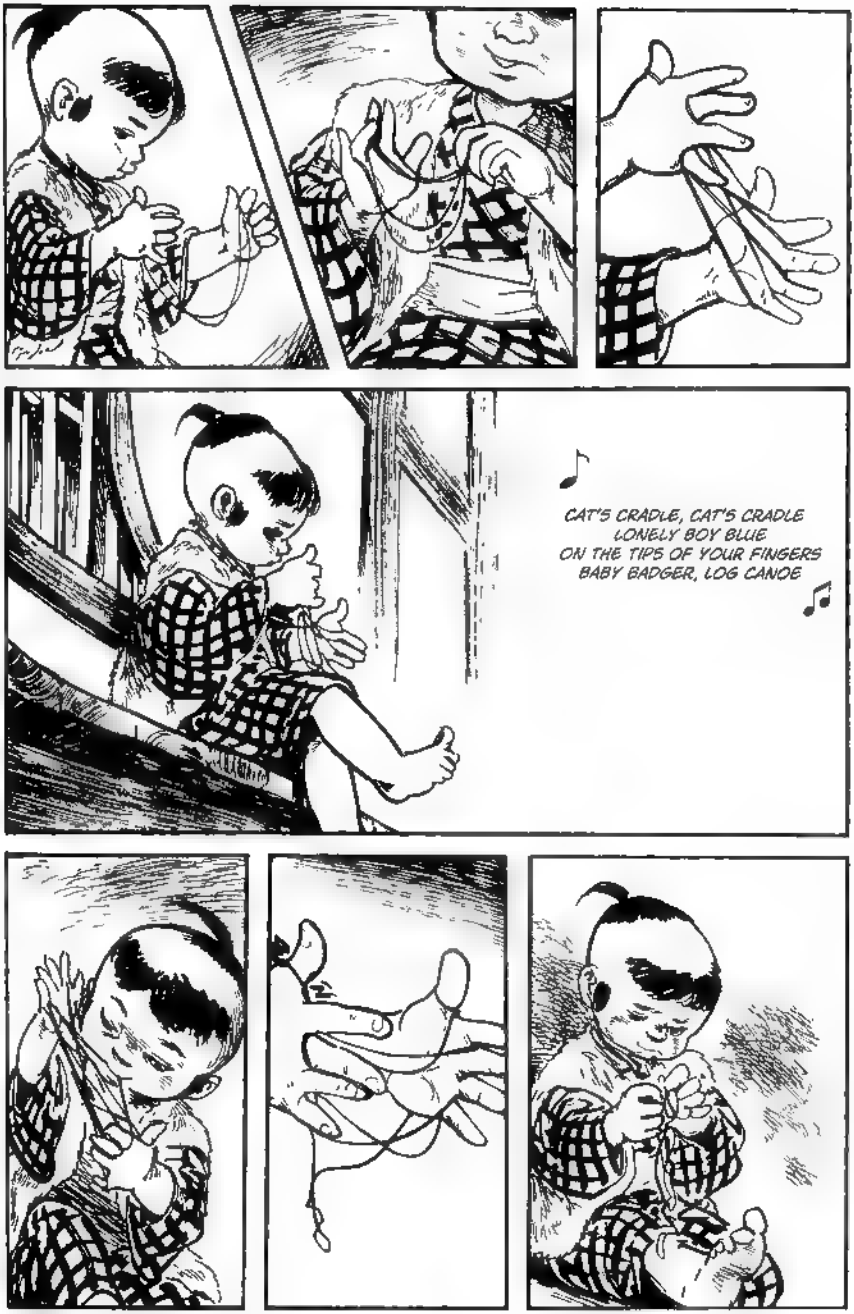


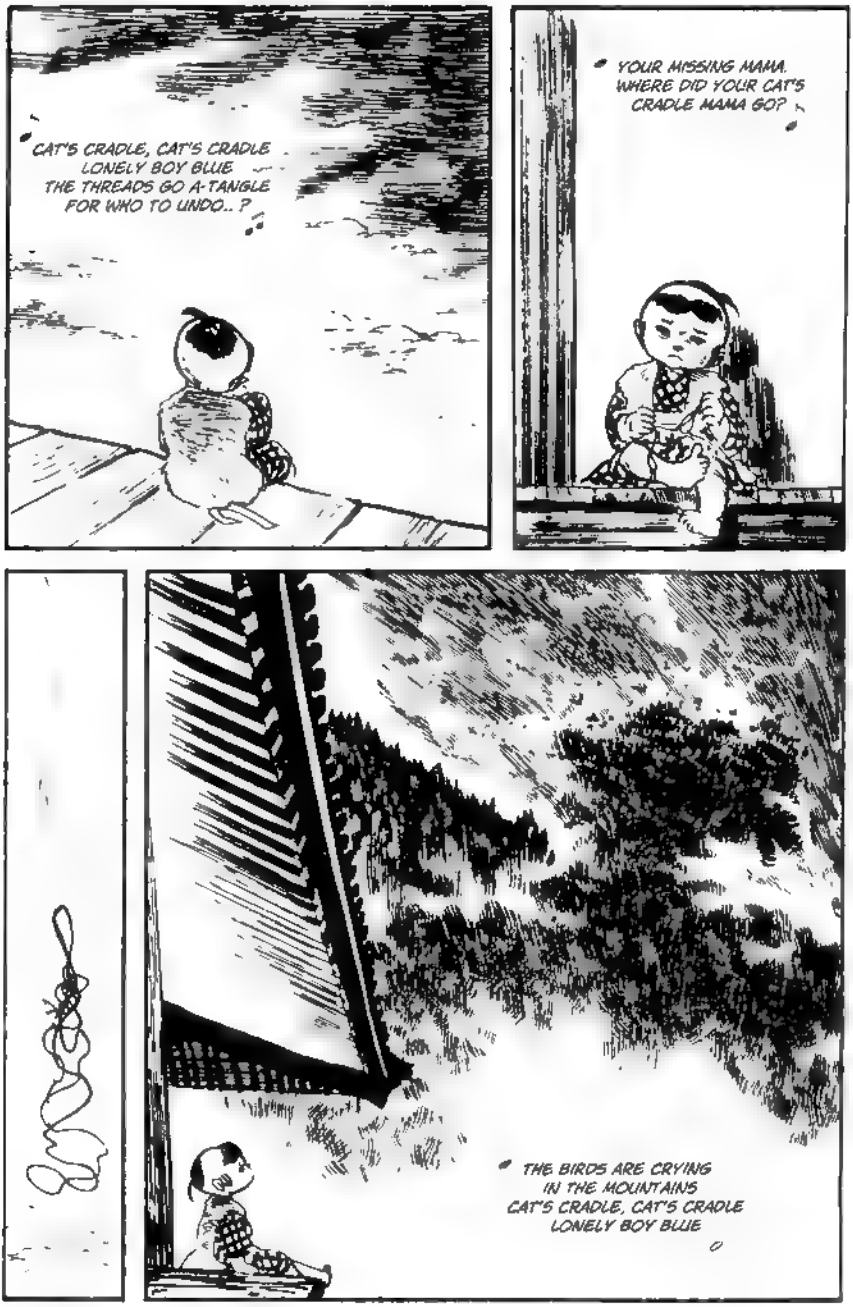


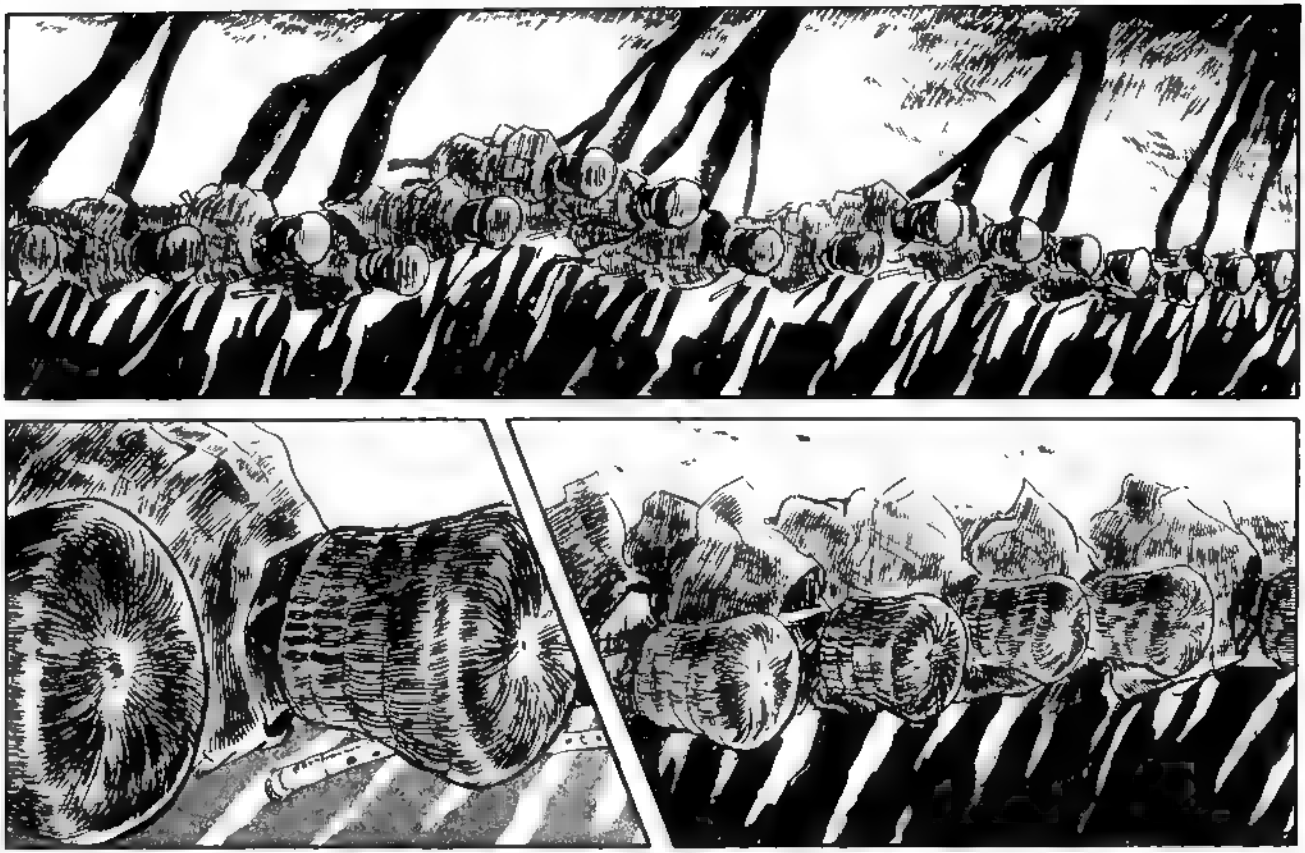



بطم حلي




CAT'S CRADLE, CAT'S CRADLE
LONELY BOY BLUE
ON THE TIPS OF YOUR FINGERS
BABY BADGER, LOG CANOE


CAT'S CRADLE, CAT'S CRADLE
LONELY BOY BLUE
THE THREADS GO A-TANGLE
FOR WHO TO UNDO.. ?
YOUR MISSING MAMA.
WHERE DID YOUR CAT'S
CRADLE MAMA GO?
THE BIRDS ARE CRYING
IN THE MOUNTAINS
CAT'S CRADLE, CAT'S CRADLE
LONELY BOY BLUE





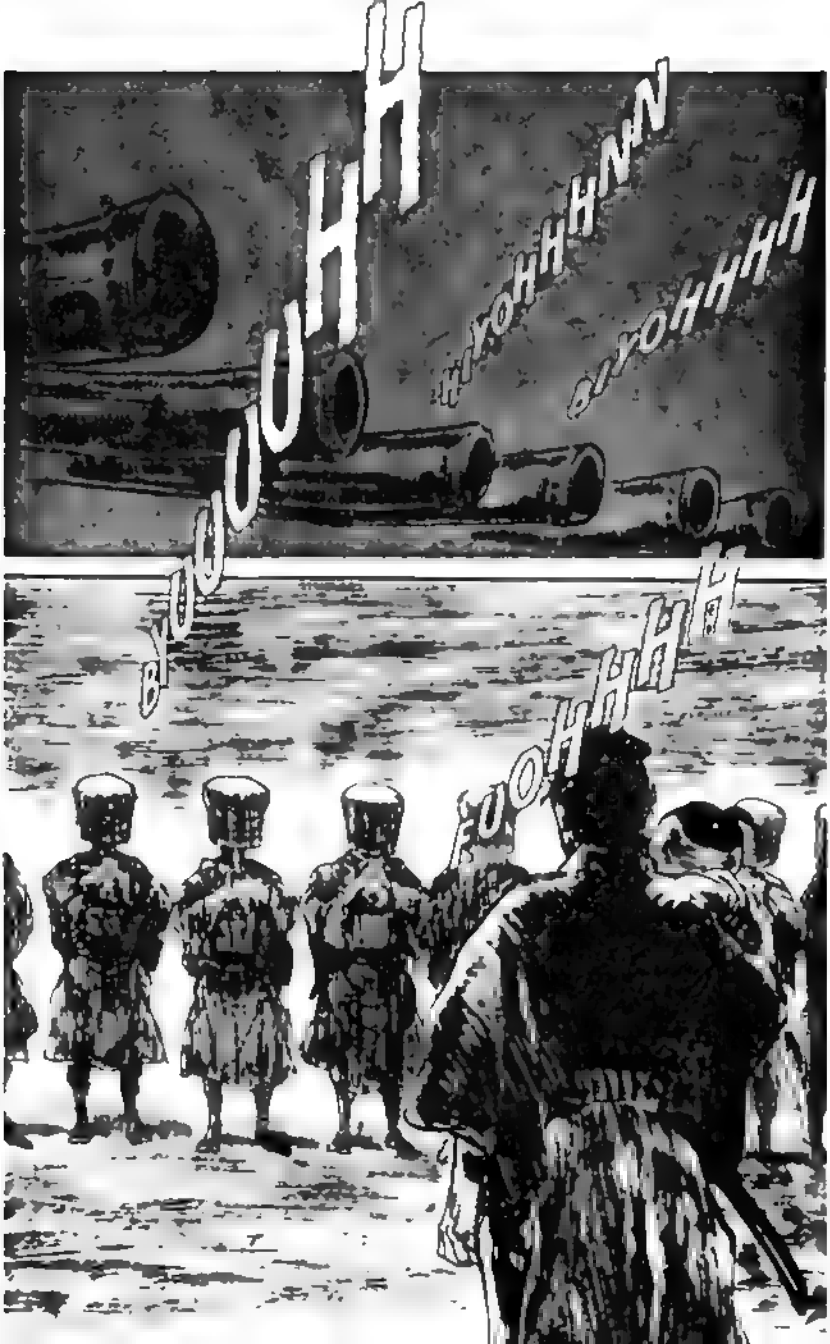


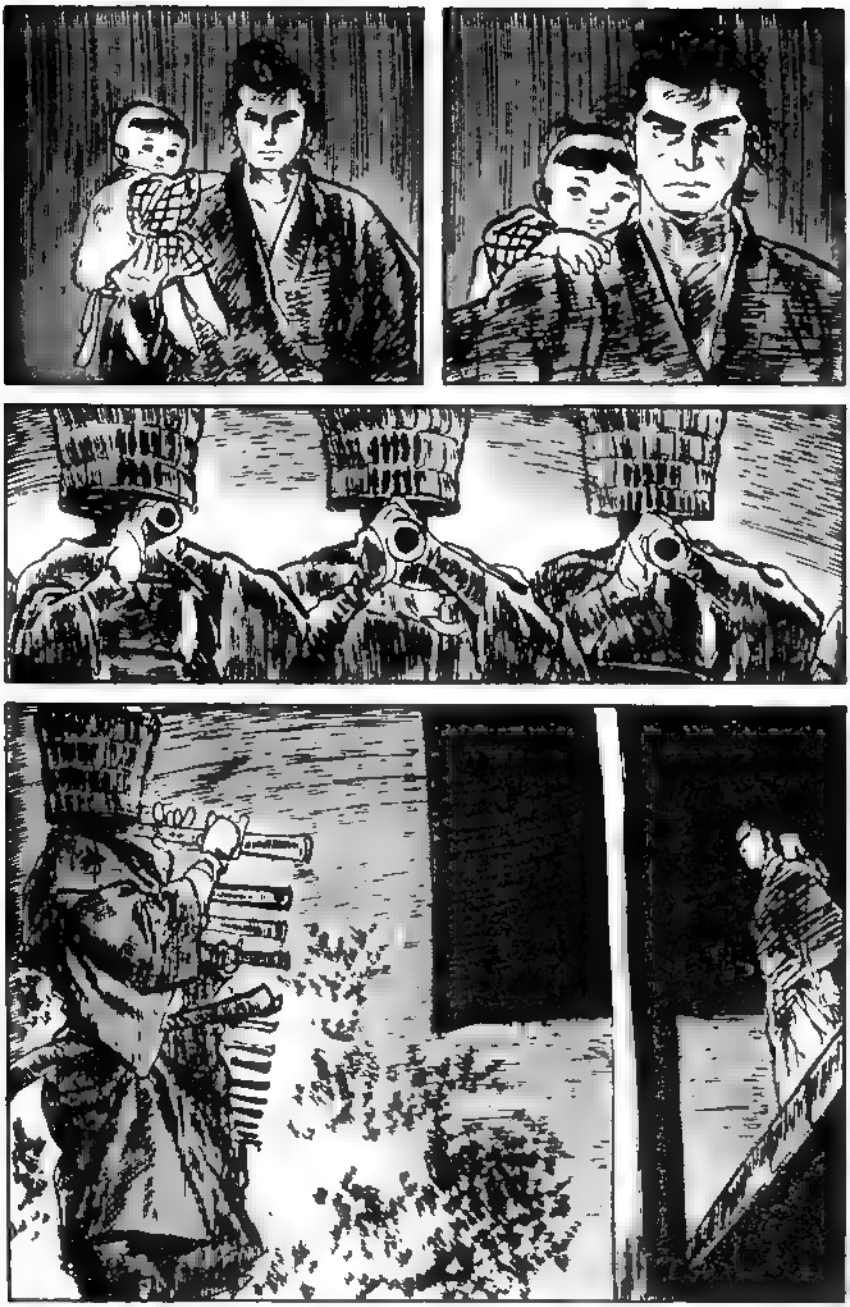


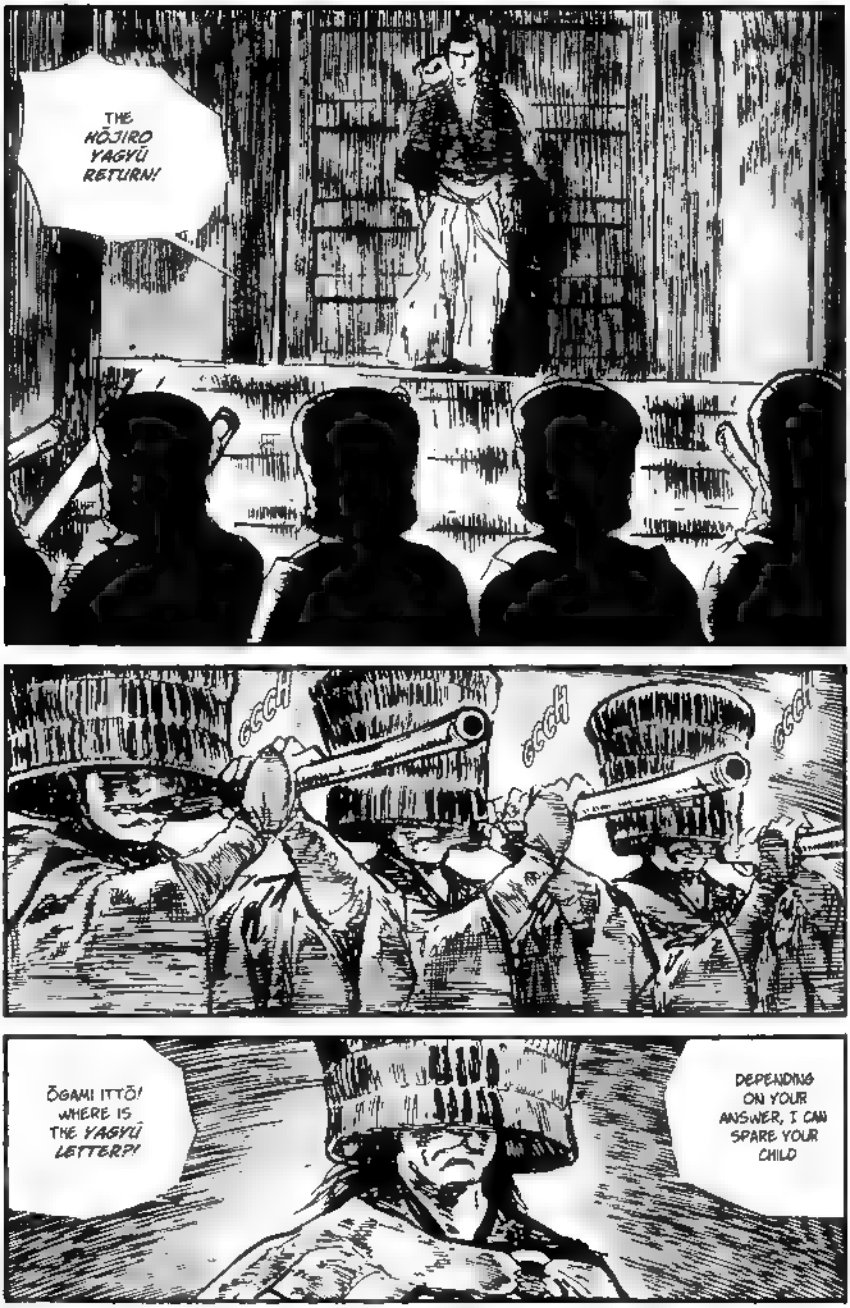




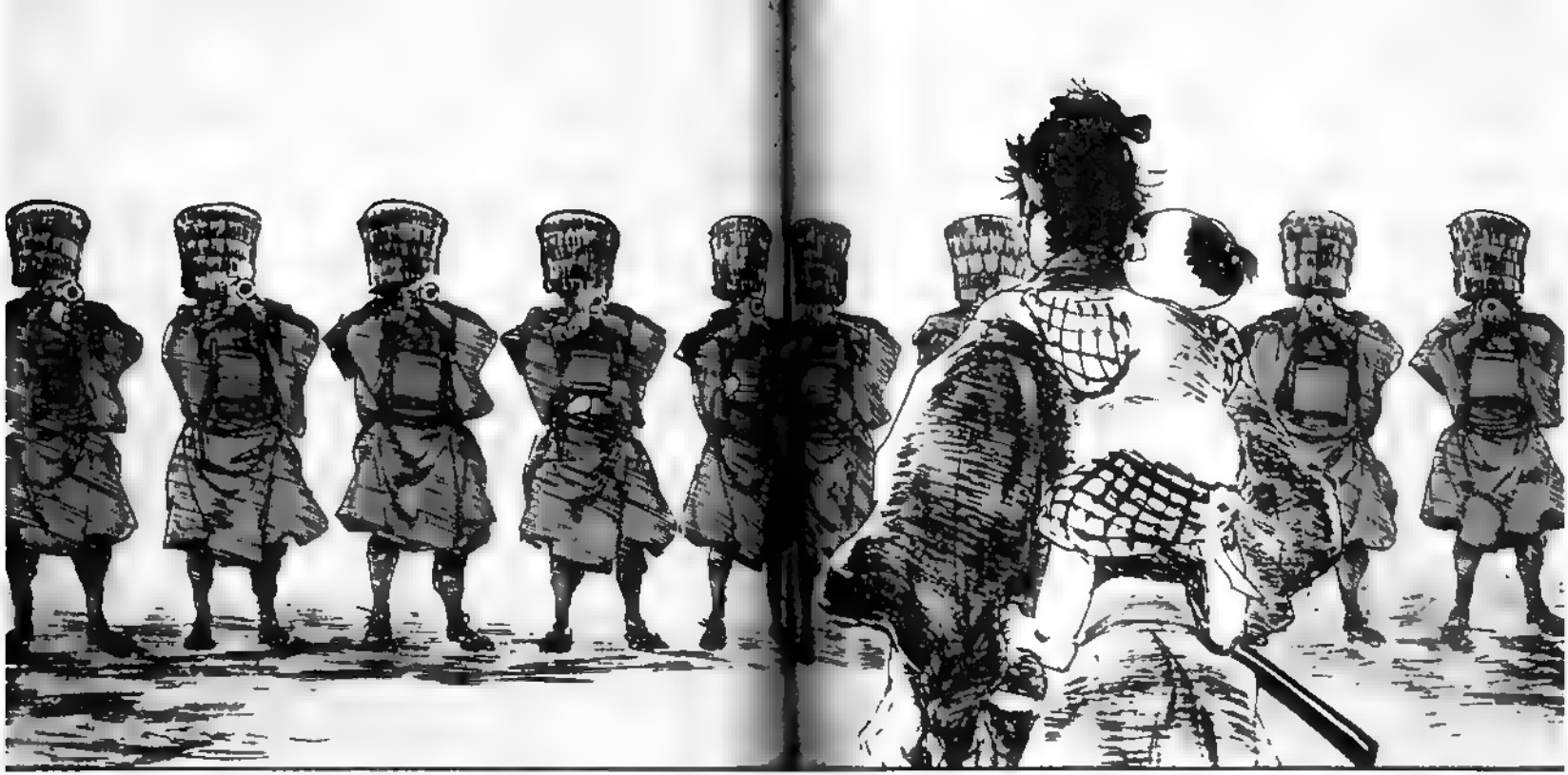



VOOOOHHH
VOHHHNNN
VOHHHH
VOOOOHHH
VOHHHH




THE HŌJIRO YAGYŪ RETURN!
GGH
GGH
GGH
ŌGAMI ITTŌ! WHERE IS THE YAGYŪ LETTER?!
DEPENDING ON YOUR ANSWER, I CAN SPARE YOUR CHILD


. . . .
. . . .
THESE DARTS ARE TIPPED WITH PIT VIPER VENOM.
THERE IS NO ESCAPE! ACCEPT YOUR FATE!
. . . .
. . . .
THE YAGYŪ LETTER!
CHK
IS THAT YOUR ANSWER?!
ooh







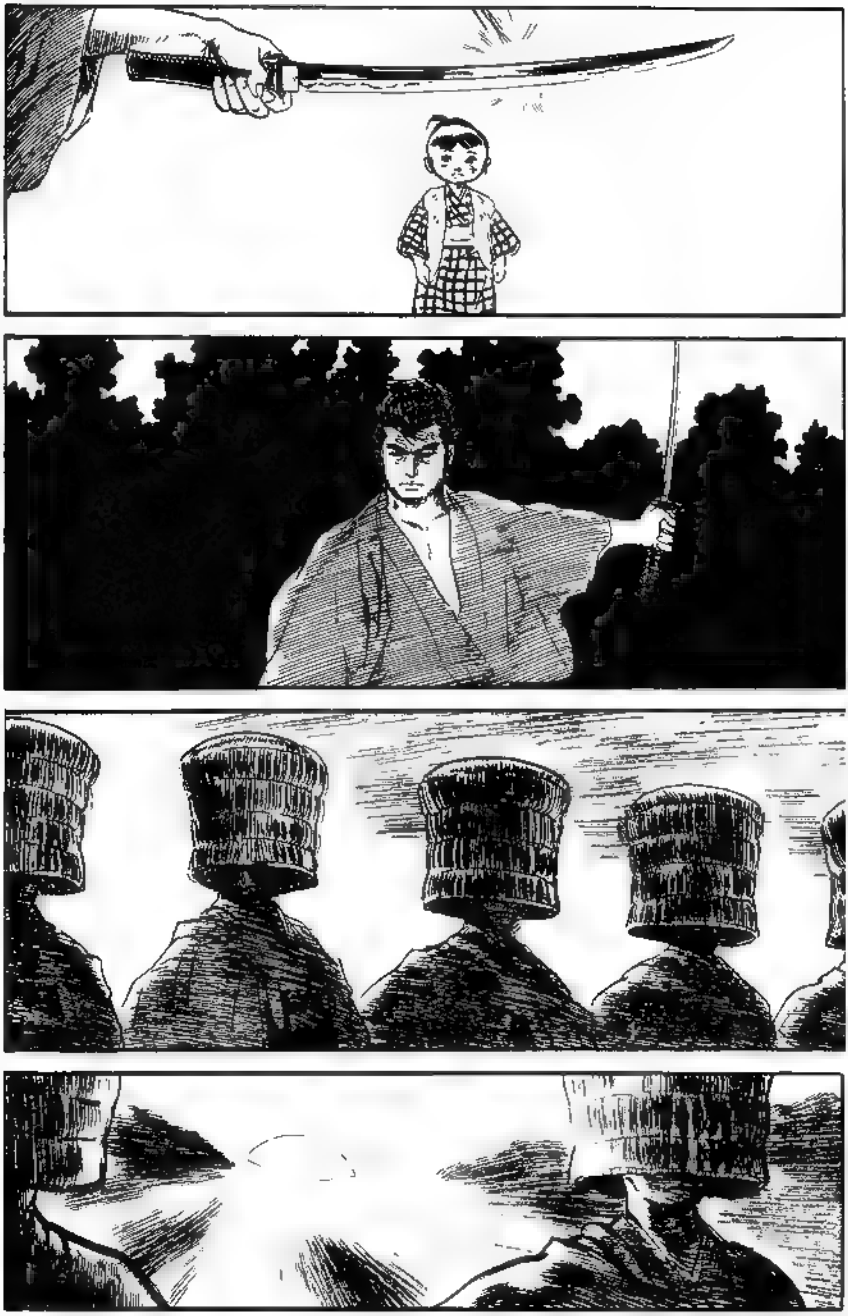

ONE QUESTION
ARE YOU SAMURAI?
WHAT ?!
IS THIS A DUEL? OR AN AMBUSH?
. . . .
. . . .
IF IT'S AN AMBUSH SO BE IT IF WE'RE TO BE SHOT DOWN BY NAMELESS RUFFIANS LIKE YOURSELVES, SUCH IS OUR DESTINY
HRNG!
POISON DARTS AND KOMUSŌ HATS. FITTING GARB FOR NAMELESS KILLERS
WHY YOU-!!


THE TRUE BUSHI TREASURES HIS NAME, AND THUS HE GIVES HIS OWN WHEN HE TURNS SWORD AND ARROW TO CHALLENGE A FOE IN BATTLE.
THUGS AND BRIGANDS DON'T WORRY ABOUT SUCH THINGS. BUT I ASK ANYWAY, IN THE OFF-CHANCE YOU'RE SAMURAI
I GAVE OUR NAME! WE ARE THE KŌJIRO YAGYŪ!
KŌJIRO YAGYŪ. ? NEVER HEARD OF THEM.
RRG!
I KNOW THAT IN THE LAND OF THE YAMATO YAGYŪ THERE'S A KŌJIRO CLAN, LED BY ONE IDEBUCHI SHŌBEI...
BUT THEY'RE NOT YAGYŪ! THEY'RE A FAMOUS SWORD SCHOOL, THE IDEBUCHI-RYŪ! WHY BORROW THE YAGYŪ'S NAME?
. . . . . .
PERHAPS YAGYŪ RETSUDŌ ORDERED YOU TO KILL US. BUT IT'S THE ETIQUETTE OF THE SAMURAI TO CALL YOURSELVES IDEBUCHI-RYŪ
NNG . . . .
IF YOU HAVE SOME OTHER STATUS, LET'S HEAR IT COMMON COURTESY DEMANDS A BUSHI USE A REAL NAME
OTHERWISE, THE WORLD WILL MOCK NOT JUST YOUR DEFORMED FACE, BUT YOUR WARPED SOUL


D-DAMN YOU!
SO!! DO YOU FIGHT AS BUSHI OR AMBUSH AS BRIGANDS?
OR IS MY SHIO-RYŪ SO FRIGHTENING YOU NEED YOUR LITTLE DARTS?
....!
WELL, SHŌBEI?
KTHK
ETIQUETTE? FOR A DEMON OF MEIFUMADŌ? RIDICULOUS!
ANY TREACHERY WOULD DO FOR YOU- AMBUSH, POISON, ANYTHING!


ANYTHING...? THEN WHY NOT DUEL LIKE A MAN?!
I CHOSE THE DARTS BECAUSE I DIDN'T WANT TO SACRIFICE EVEN A SINGLE ONE OF MY MEN.
BUT IF YOU WANT TO CALL YOURSELF BUSHI, AND HAVE US DO THE SAME, THEN I WILL GLADLY FIGHT YOU!
DUEL, ŌGAMI ITTŌ!
I ACCEPT!

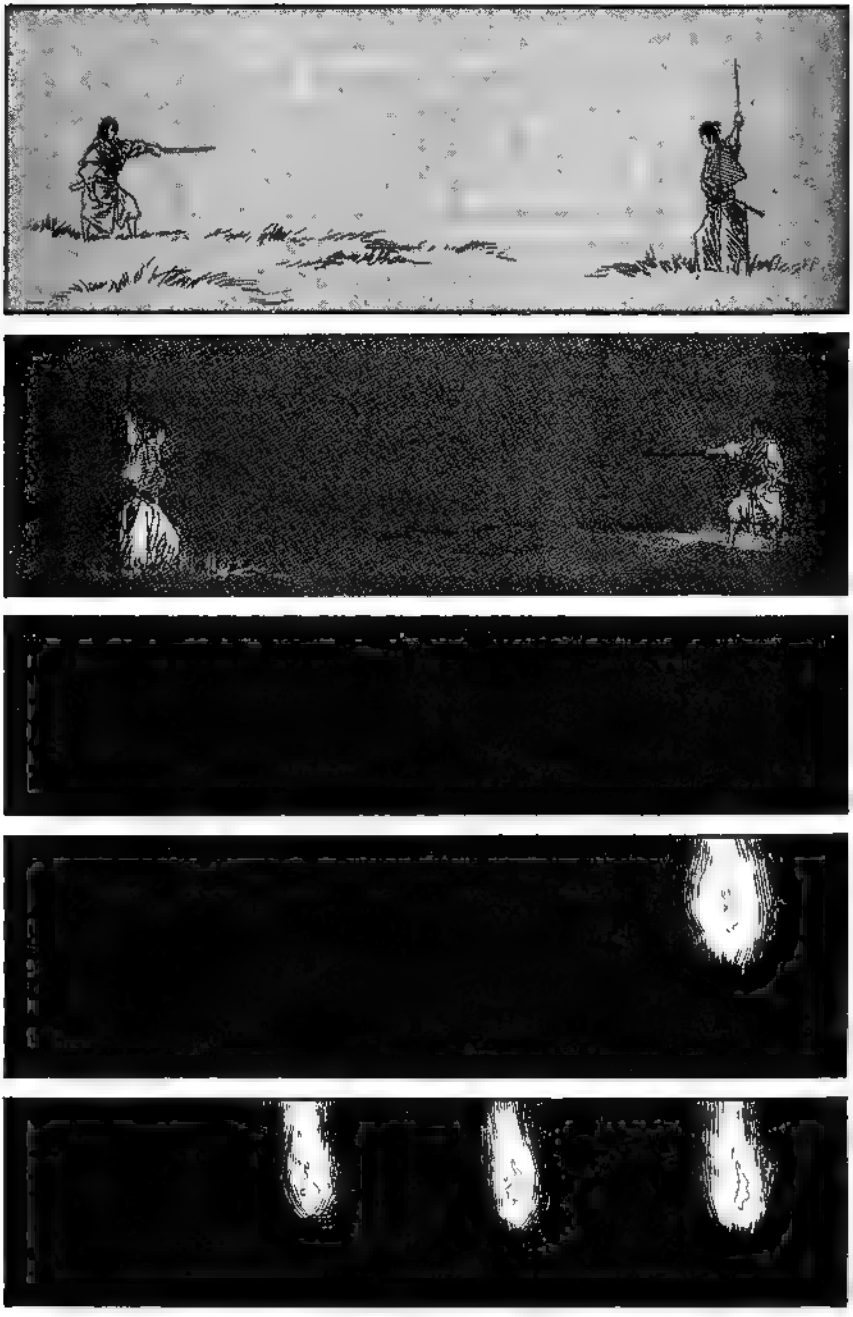


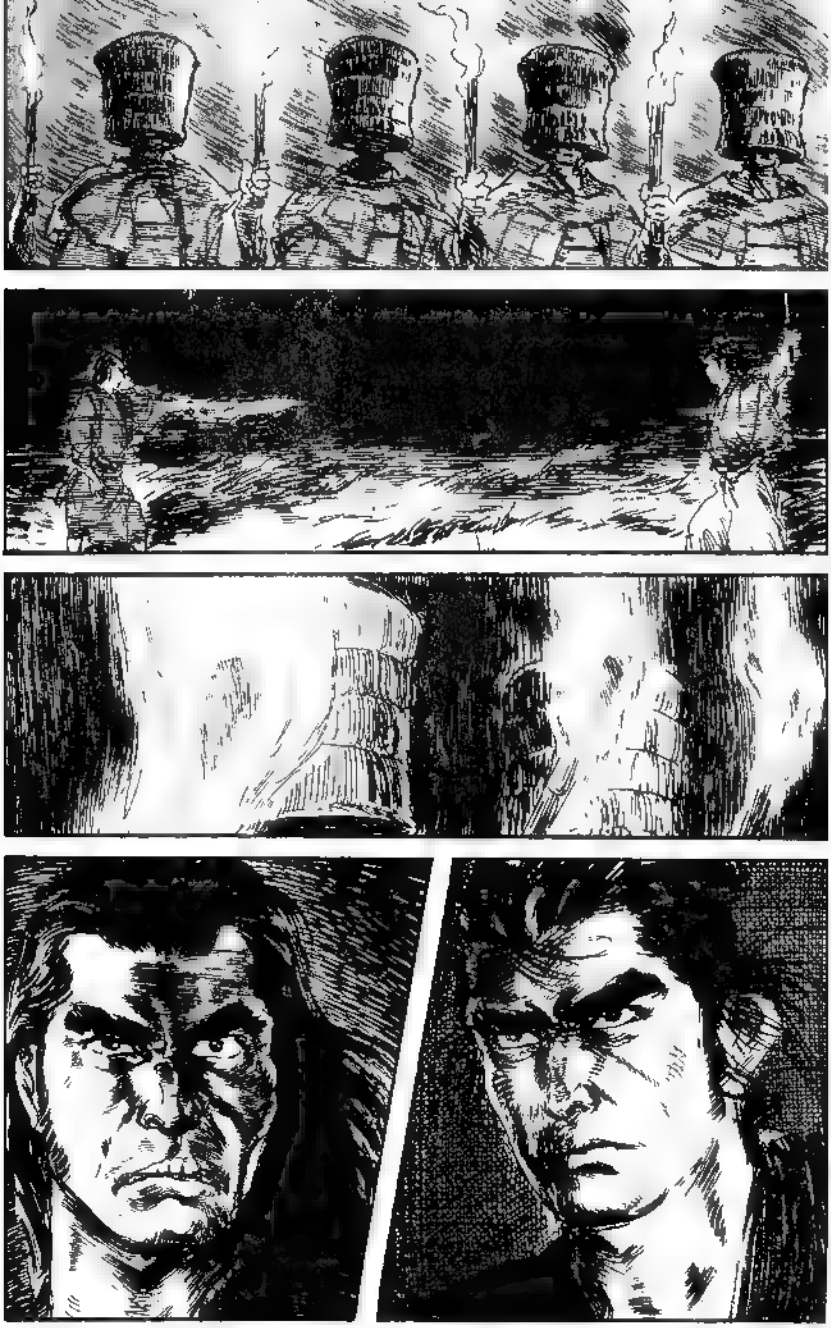














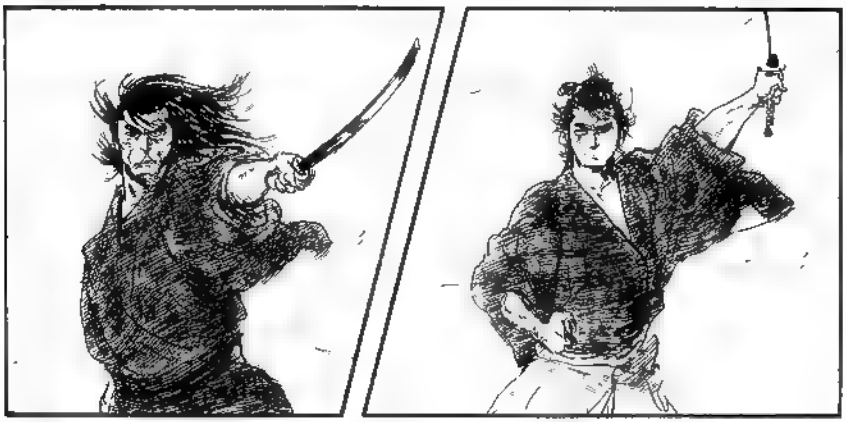









WHSSSHHHH



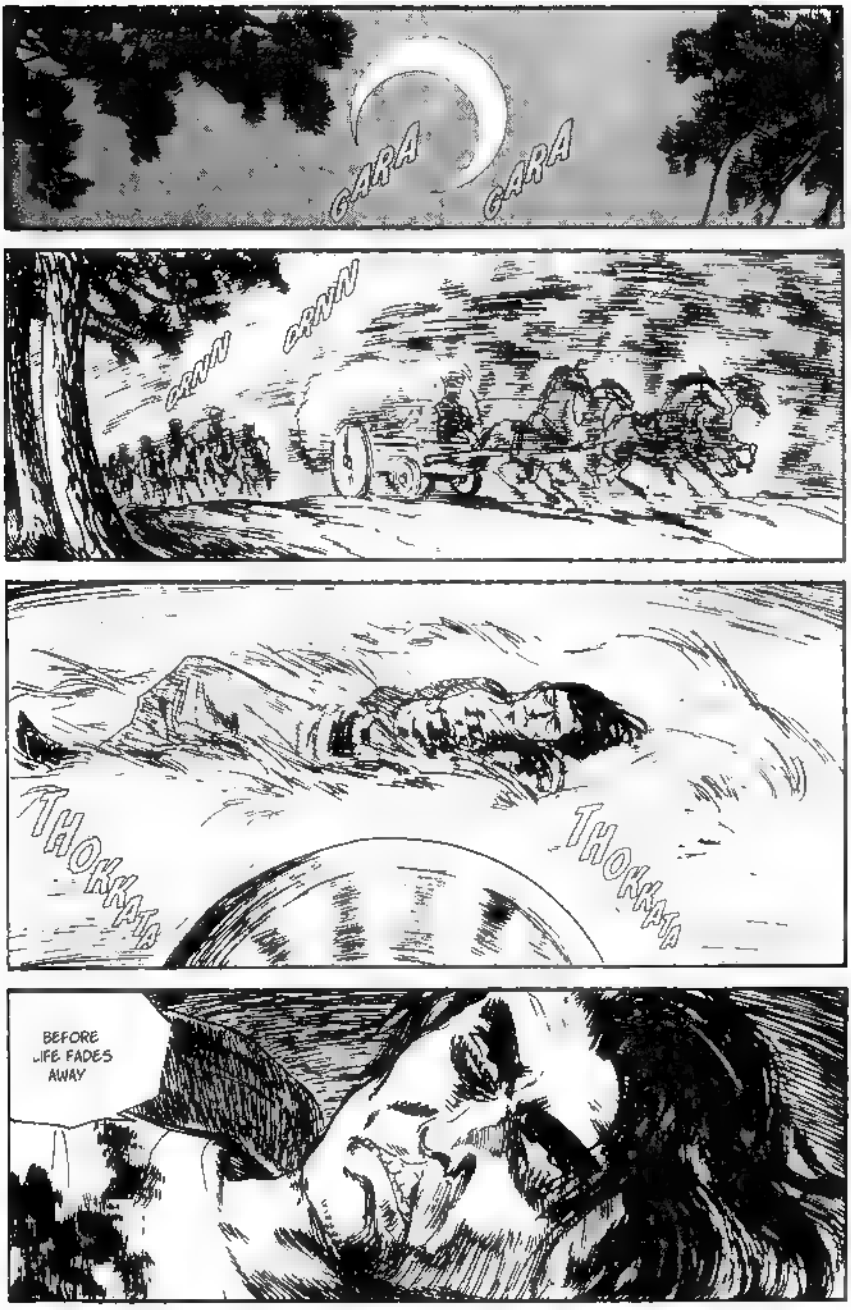

SKSHHHH


wsHH
WHTT
SKSSS
FWIIT

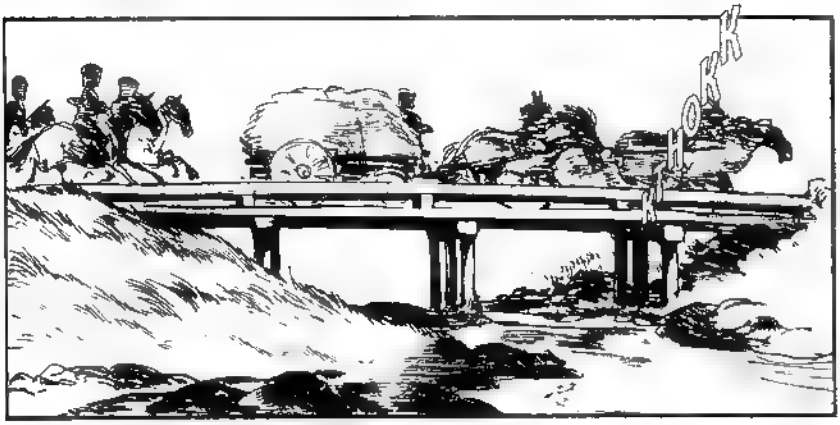

I AM MUTSUDŌ'S ELDEST SON
THOSE YOU KILLED, KYŌGO, KURATO GUNBEI... MY HALF-BROTHERS ALL
BUT BORN OF A CONCUBINE, DISFIGURED AT BIRTH, MY FATHER DESPISED ME, AND SENT ME TO THE HOJIRO SUB-CLAN. THUS WHEN I SAY MŌJIRO YAGYŪ, I SPEAK MY TRUE NAME
IF I'M TO DIE, LET ME DIE AS THE HEAD OF THE YAGYŪ!
I ONLY MOCKED YOUR APPEARANCE TO DRAW YOU INTO AN EVEN FIGHT. FATHER AND SON, WE CANNOT DIE, NOT YET
FORGIVE ME. DEATH WILL TAKE US SOON ENOUGH. KNOW THE AGONY OF ONE WHO LIVES IN MEIFUMADŌ!
UNDERSTOOD. I TOO, STILL HAVE ONE ATTACHMENT TO THIS WORLD...

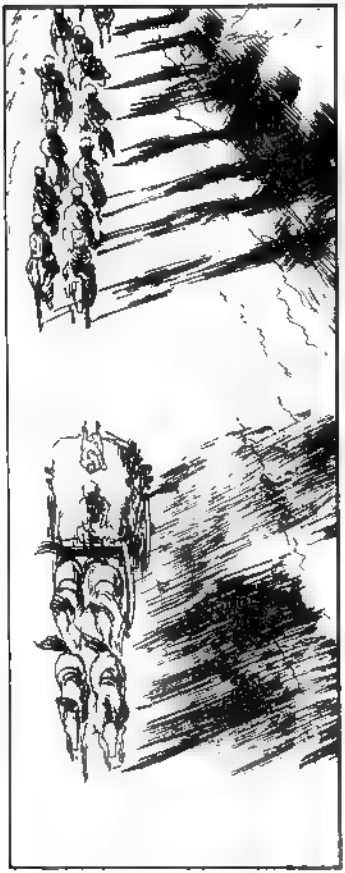

SO NOW LET US PART IF I LIVE, WE SHALL FIGHT AGAIN!
SO WE SHALL




GARA
GARA
GRNN
GRNN
THOKKATA
THOKKATA
BEFORE LIFE FADES AWAY




KLOKK










AH!! BROTHER?!
ELDER BROTHER!!


WHA
-?!
BROTHER!
WH-WHAT ARE
YOU DOING?!
SAYAKA!
OUR OUR OWN
FATHER WANTS
TO GET YOU
PREGNANT WITH
HIS CHILD
MAKE HIM
HEAD OF
THE CLAN!
I
I WON'T
LET HIM!
AH?!
AH!
NO!!
BROTHER!!
I'M THE
HEAD OF
THE YAGYŪ
CLAN!
YOU'LL
HAVE MY
CHILD
MINE
WILL LEAD
THE CLAN!


THAT THAT'S MY ANSWER TO FATHER!
NO!!
STOP!! NO!!
NNG
AHHH!!
SHŌBE!!!
WHAT ARE...?!


SHŌBEI.
. . . .
. . . .
YOU POOR TROUBLED CHILD I THOUGHT THE WEIGHT OF THE CLAN WOULD BE TOO MUCH FOR YOU
I WANTED YOU LEFT IN PEACE, SUCH WAS TH S PARENT'S HEART!
YET YOU YOU POOR FOOL. NO MATTER HOW FAR AWAY I NEVER FORGOT YOU NOT FOR A S NGLE DAY
D-DAMN YOU, ŌGAMI ITTŌ!
YET AGAIN ...!!



the sixty-eighth

The Bird Catchers

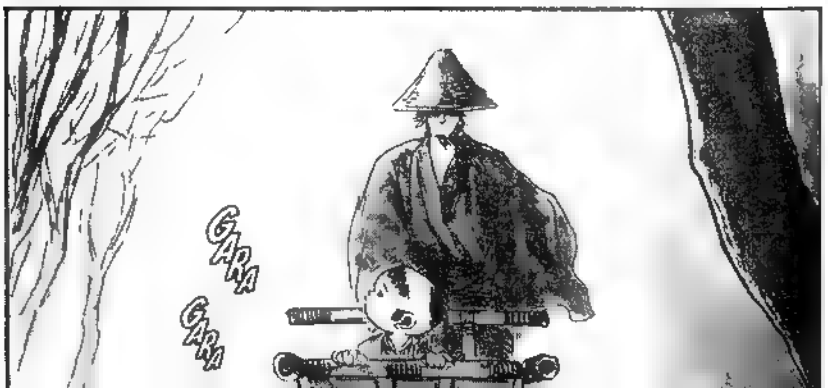









GARA
GARA


GARA
GARA

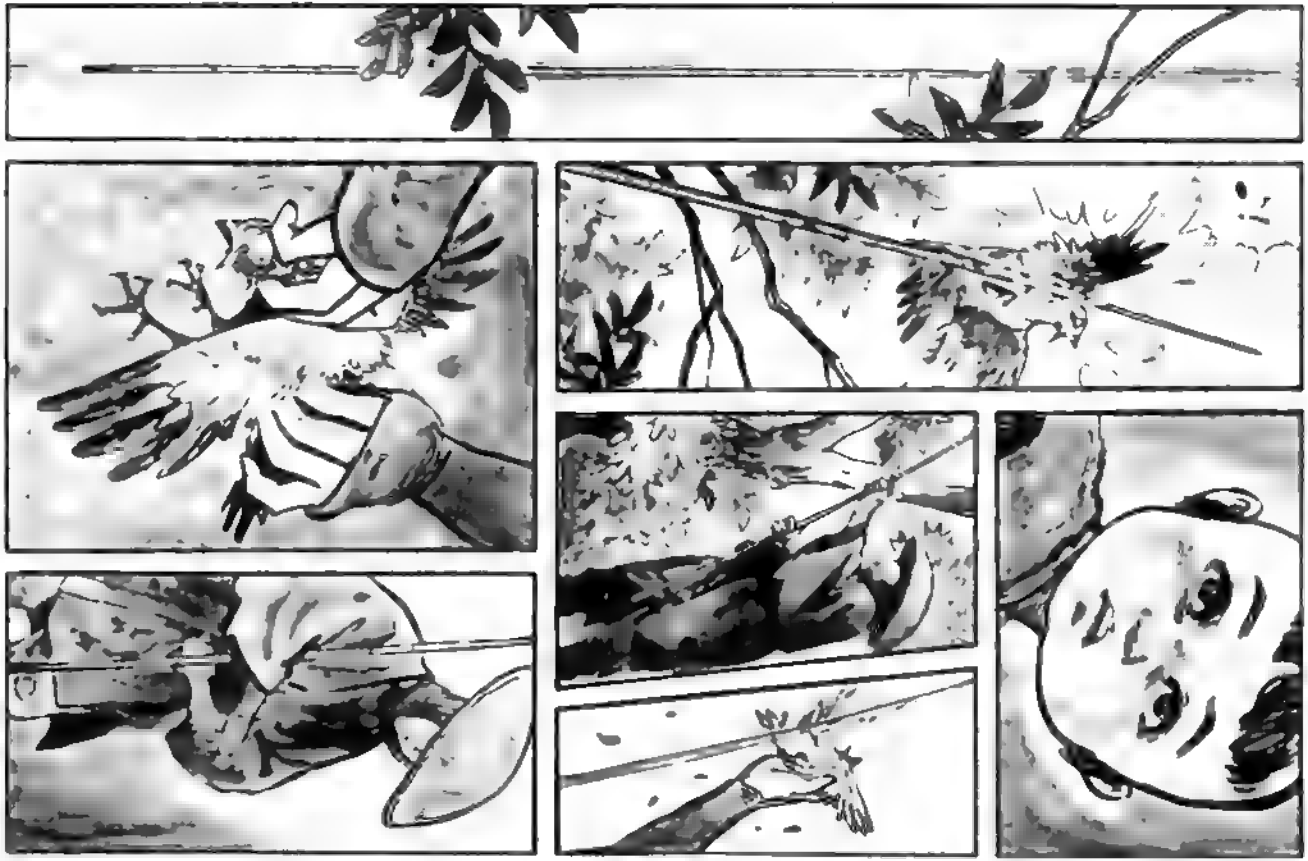


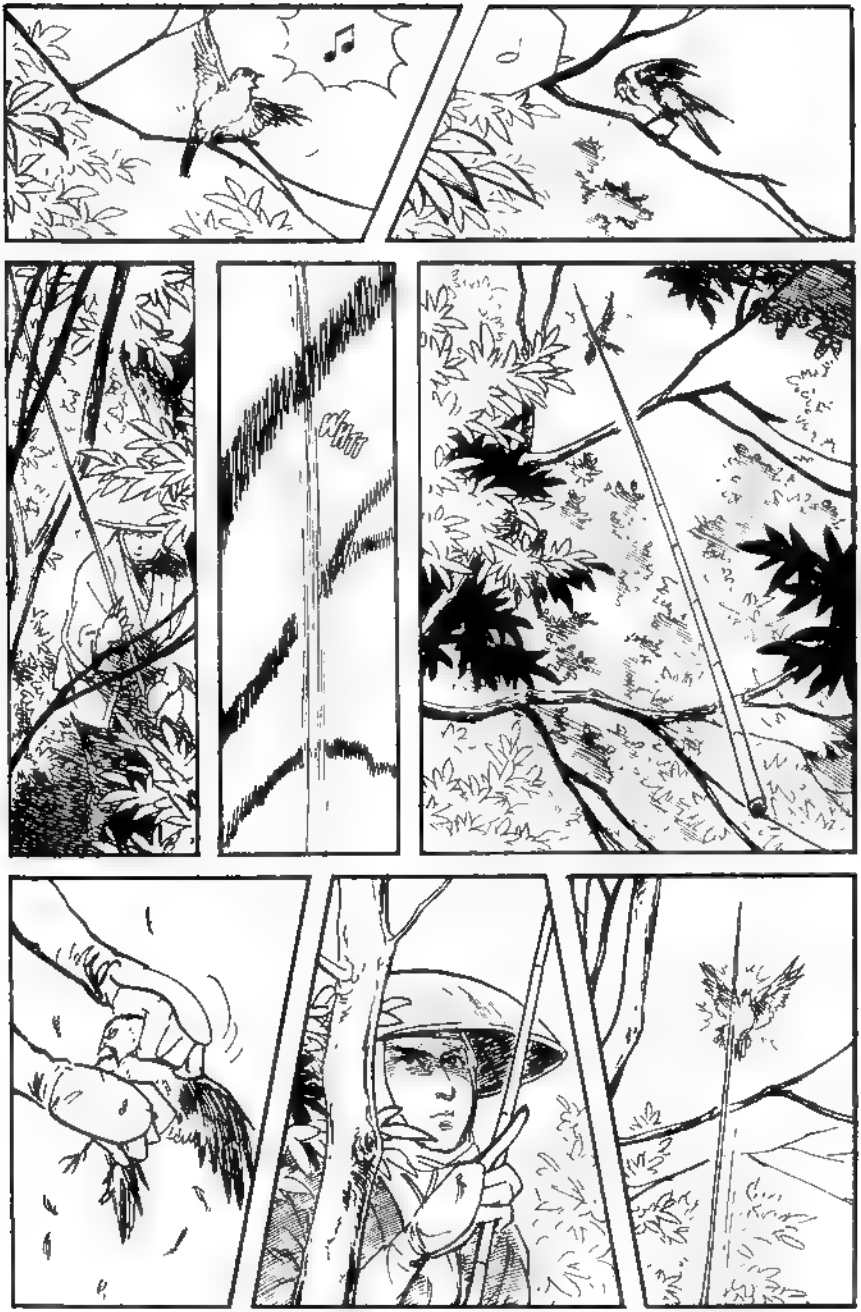

GARK
GARK
GARK
FWPP
♪!
DAMN!


GARA
GARA
GARA
GO-RŌNIN-SAMA?
MAY I ASK YOU TO HALT YOUR CART AND REST HERE AN HOUR?
?!


I AM CALLED BIRD-CATCHER O-BUN
THE WHEELS OF YOUR CART WILL STARTLE THE BIRDS I'VE LURED HERE. I KNOW IT'S AN INCONVENIENCE, BUT PLEASE CAN YOU PAUSE A WHILE?
THOUGH IF YOU MUST HURRY
IN THAT CASE
TWEET!
THANK YOU SO MUCH
I'LL RETURN TO MY WORK










THANKS TO YOUR CO-OPERATION. MY HUNT WENT WELL.
I WOULD BE HONORED TO THANK YOU WITH SOME TEA.
IF YOU HAVE SOME TIME PLEASE COME AND VISIT OUR COMPOUND
YOU CATCH THESE BIRDS TO EAT?
TO FEED TO THE HAWKS.
HAWKS ...?


HAWKS PREFER TO BIND THEIR QUARRY WITH THEIR TALONS, AND TEAR IT WITH THEIR BEAKS BEFORE SWALLOWING IT WHOLE.
LATER THEY'LL COUGH UP A CASTING OF THE INDIGESTIBLE FUR, FEATHERS, AND BONES.
YOU KEEP HAWKS, THEN.
WE DO, SIR. WE PRESENTLY MAN AND EXERCISE TWO GOSHAWKS FOR OUR LORD'S TAKAGARI.
THEN YOU'RE ONE OF MIYAZU HAN'S FALCONERS? AN AUST-RINGER?
CORRECT, SIR. WE ARE CALLED THE HASASHI-GUMI THE BIRD CATCHERS OF MIYAZU. I'M THE CHIEF FEEDER.
. . . .
. . . .
THESE ARE THE TAKAGARI GROUNDS OF GOTSUKE-GA-HARA FROM HIGAMI VILLAGE IN THE EAST TO HIGURE VILLAGE IN THE WEST, THEY COVER TWO SQUARE RI
BOUNDED BY MOUNTAINS TO THE SOUTH, AND THE OSUKE RIVER TO THE NORTH.
FOR GENERATIONS THESE HAVE BEEN THE TAKAGARI FIELDS OF THE LORDS OF MIYAZU. NO ONE IS ALLOWED HERE EXCEPT FOR FALCONRY POACHING IS STRICTLY FORBIDDEN.


HERE ARE THE MEWS



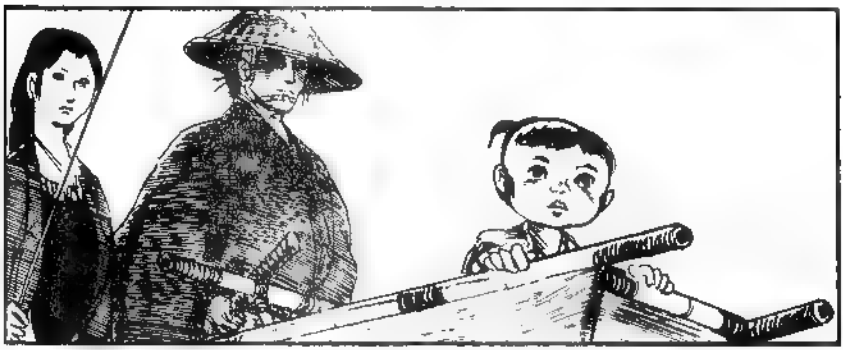
FWEEEEEEET!



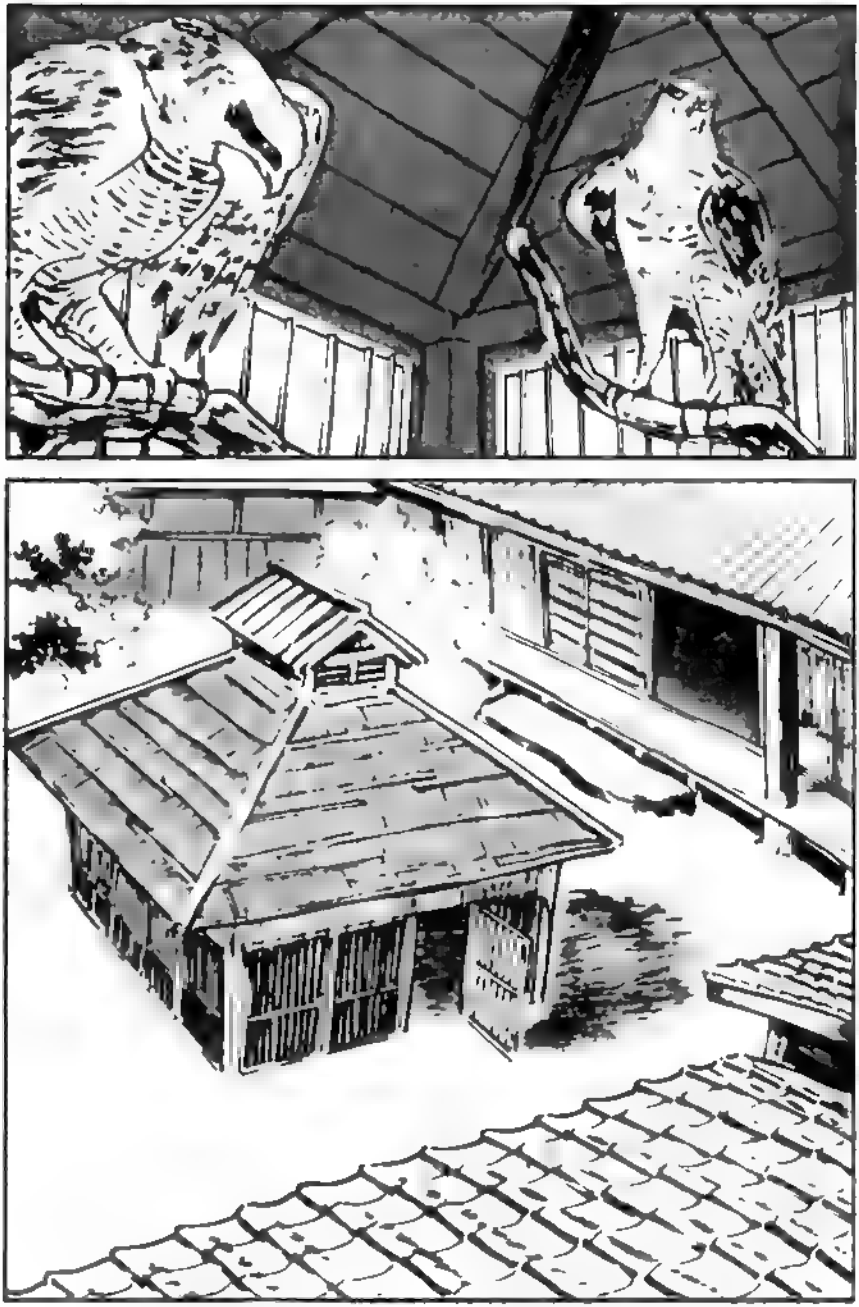

O-SUGA
OUR DOG-
HANDLER
WELCOME!
O-SUGA
TRAINS THE
POINTERS THAT
TRACK AND FLUSH
THE QUARRY
PLEASE
EXCUSE
ME


BEEF
BEUF
URGH
RAWAF
GRRRF

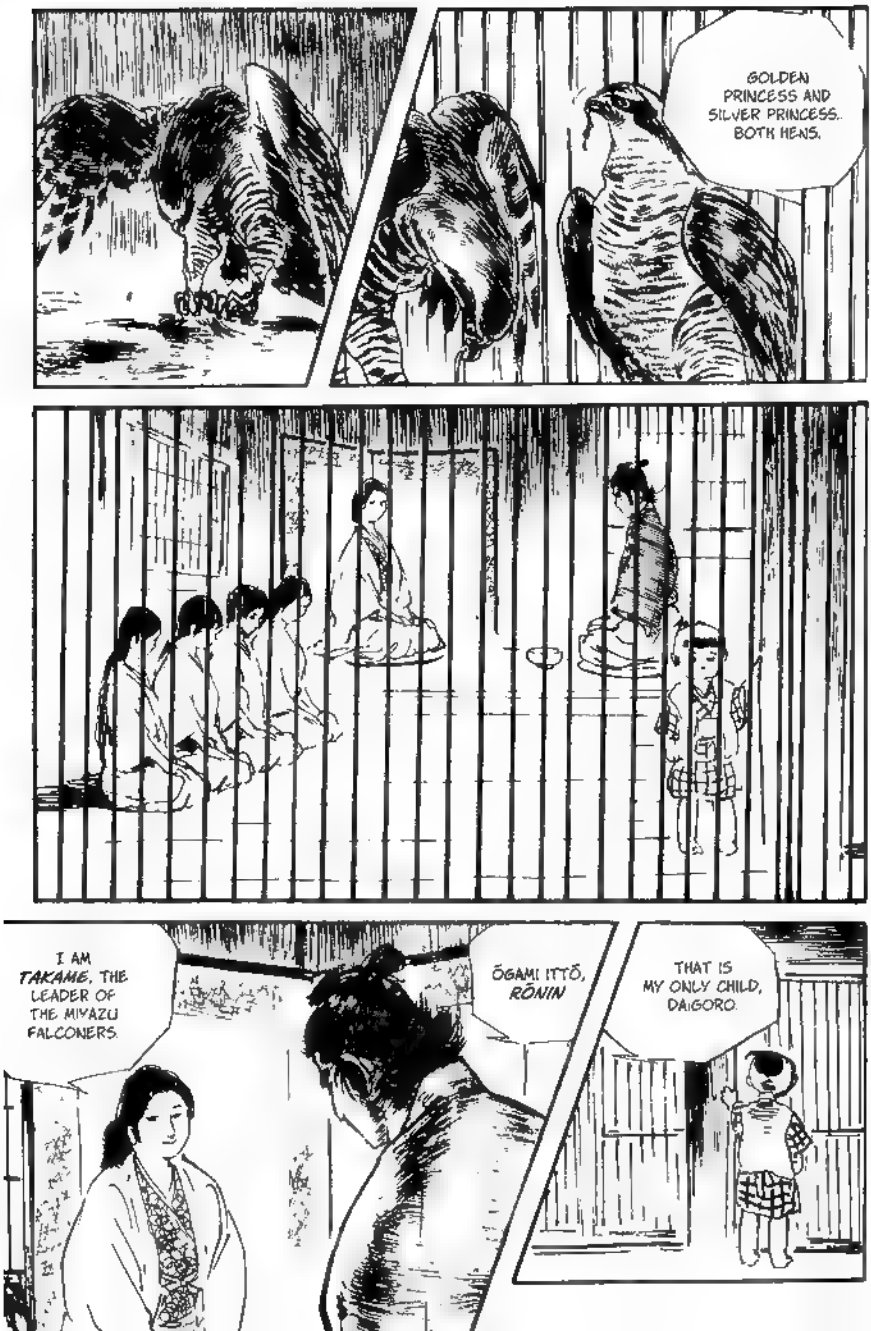









SKSSH

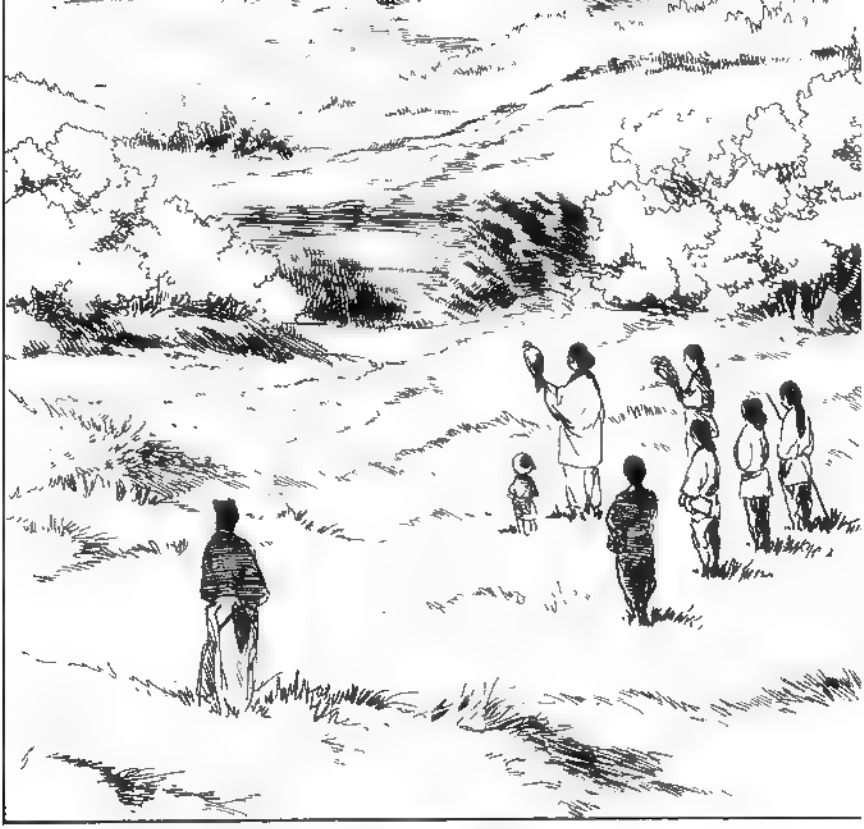

GOLDEN PRINCESS AND SILVER PRINCESS. BOTH HENS.
I AM *TAKAME*, THE LEADER OF THE MIYAZU FALCONERS.
ŌGAMI ITTŌ, *RŌNIN*
THAT IS MY ONLY CHILD, DAIGORO.


NOW, FROM THE LEFT
OUR MASTER FALCONER, O-KAN.
OUR GAME MISTRESS, OMOYO
OUR APPRENTICE FEEDER, O-IKU.
AND OUR APPRENTICE FALCONER O-TORI.
I UNDERSTAND O-BUN DELAYED YOUR JOURNEY
YET IF YOU ARE IN NO GREAT HURRY, WHY NOT DALLY HERE A WHILE?

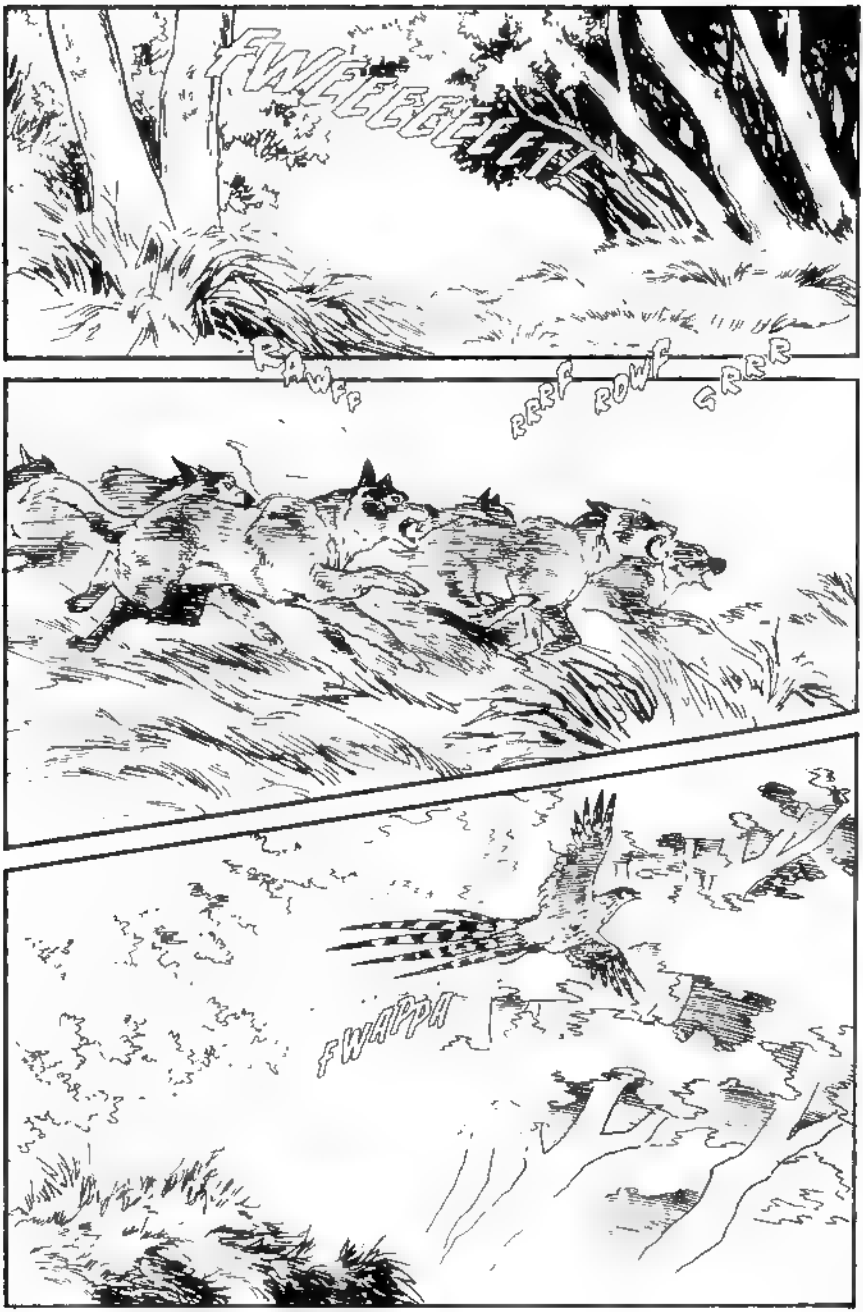

SUCH A BRAVE LITTLE BOY O-BUN TELLS ME HE DIDN'T MOVE AN EYEBROW WHEN THE HOUNDS BARKED AT HIM.
SUCH A FINE, DARLING CHILD.
ARE ALL THE FALCONERS OF MIYAZU WOMEN?
YES. FOR GENERATIONS THE HASASHI-GUMI HAVE BEEN WOMEN- YOU'LL FIND NO MEN HERE. IN THE WORLD OF HAWKS, THE HEN IS LARGER THAN THE MALE, THE TIERCEL.
WE CALL THE HENS DAI, FOR LARGE, AND THE TIERCELS SHO, WRITTEN EITHER AS SMALL, OR AS ELDER BROTHER
ALSO, THE HEN IS MORE SKILLED AT THE HUNT AND THUS, FOR AS LONG AS ANY CAN REMEMBER, WE'VE HAD ONLY WOMEN FALCONERS
WE'VE IMPOSED ENOUGH ON YOUR TIME


DAIGORO
DAIGORO!
WE'RE LEAVING NOW

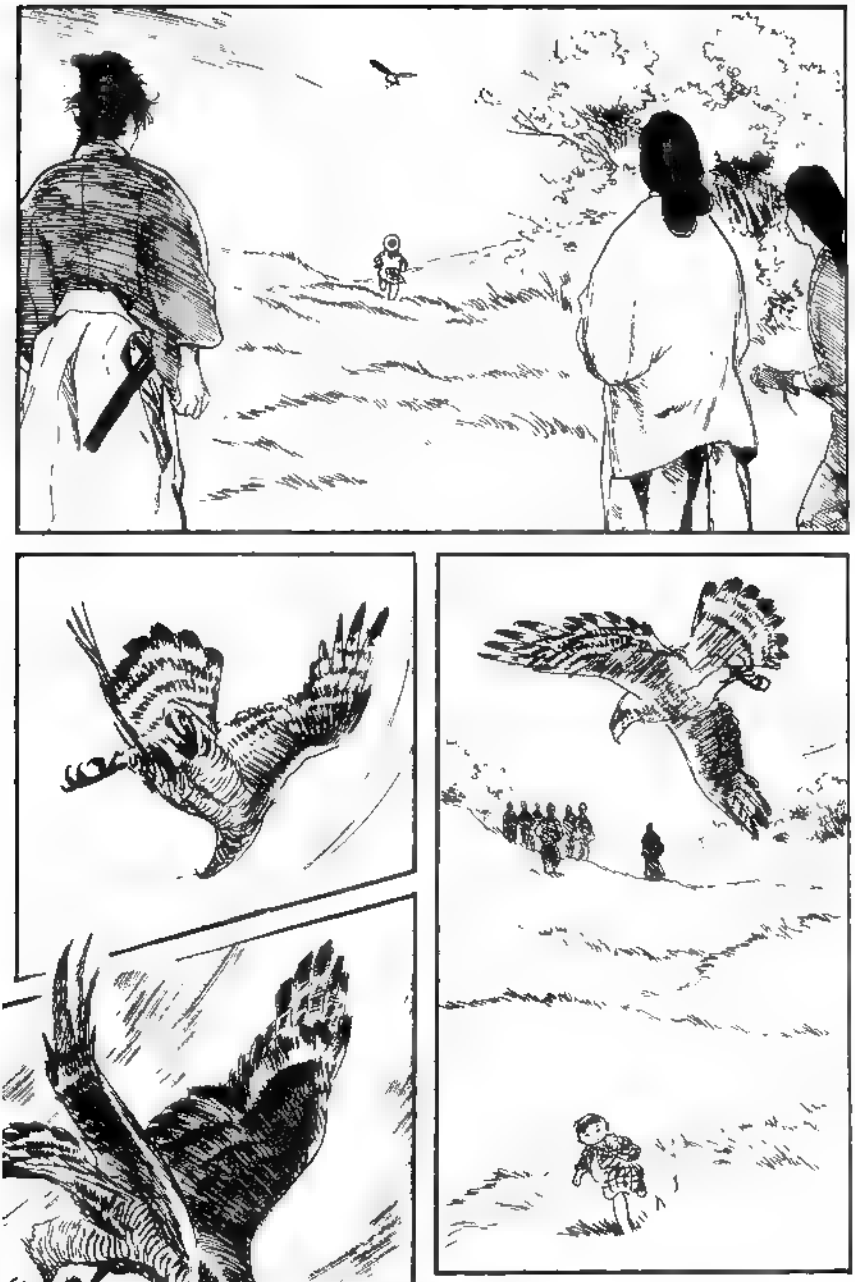

HO HO HO . . SUCH A DIS-APPOINTED FACE!
SURELY YOU NEEDN'T LEAVE SO SOON? THE DAY AFTER TOMORROW IS THE LAST TAKAGARI OF WINTER. WHY NOT STAY AND OBSERVE?
DO YOU LIKE HAWKS, YOUNG MAN?
ALL SAMURAI CHILDREN SHOULD LEARN ABOUT FALCONRY, DON'T YOU THINK? PLEASE—DO STAY FOR THE HUNT






FWEEE

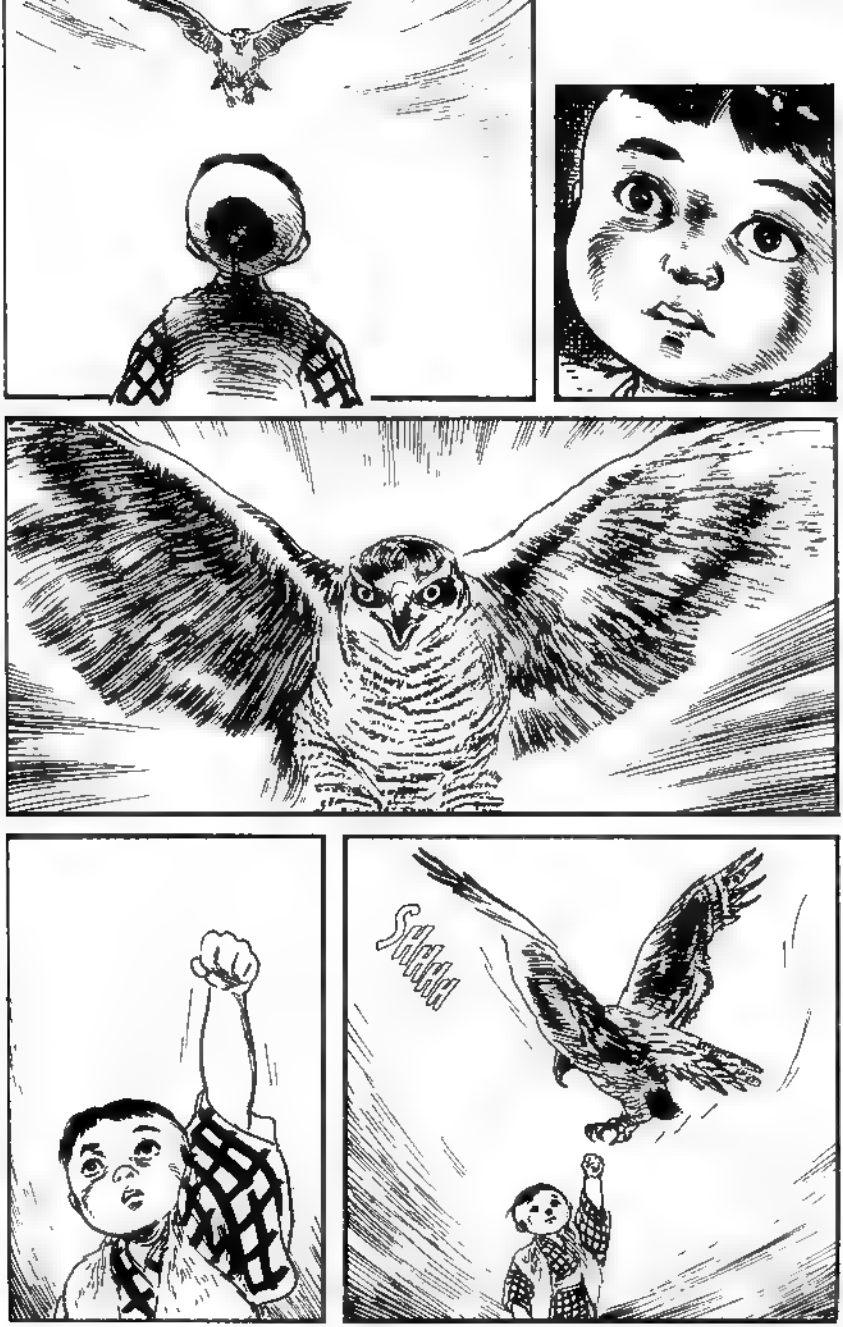

SKSSH!
AH! NO!! SILVER PRINCESS!

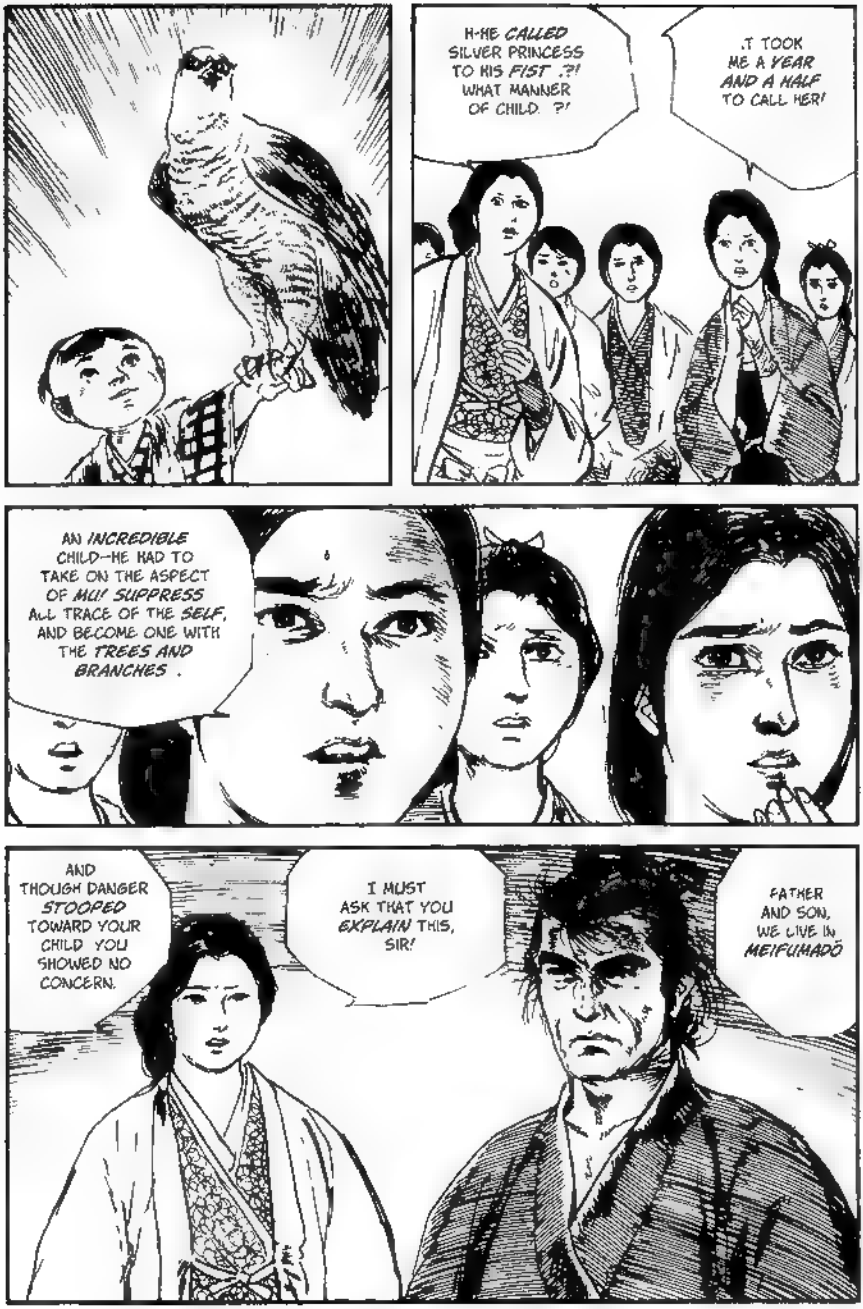



OHH!
S-SILVER PRINCESS!

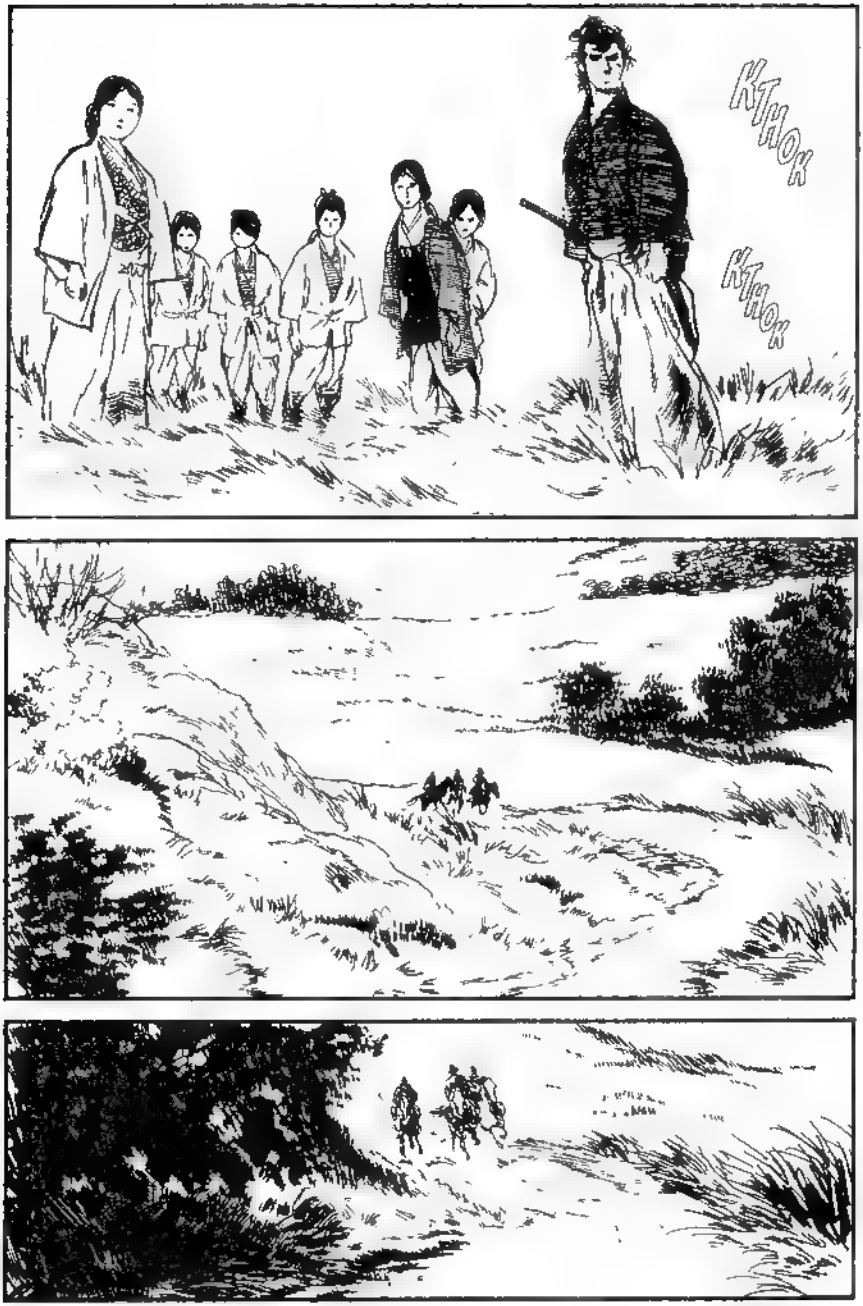


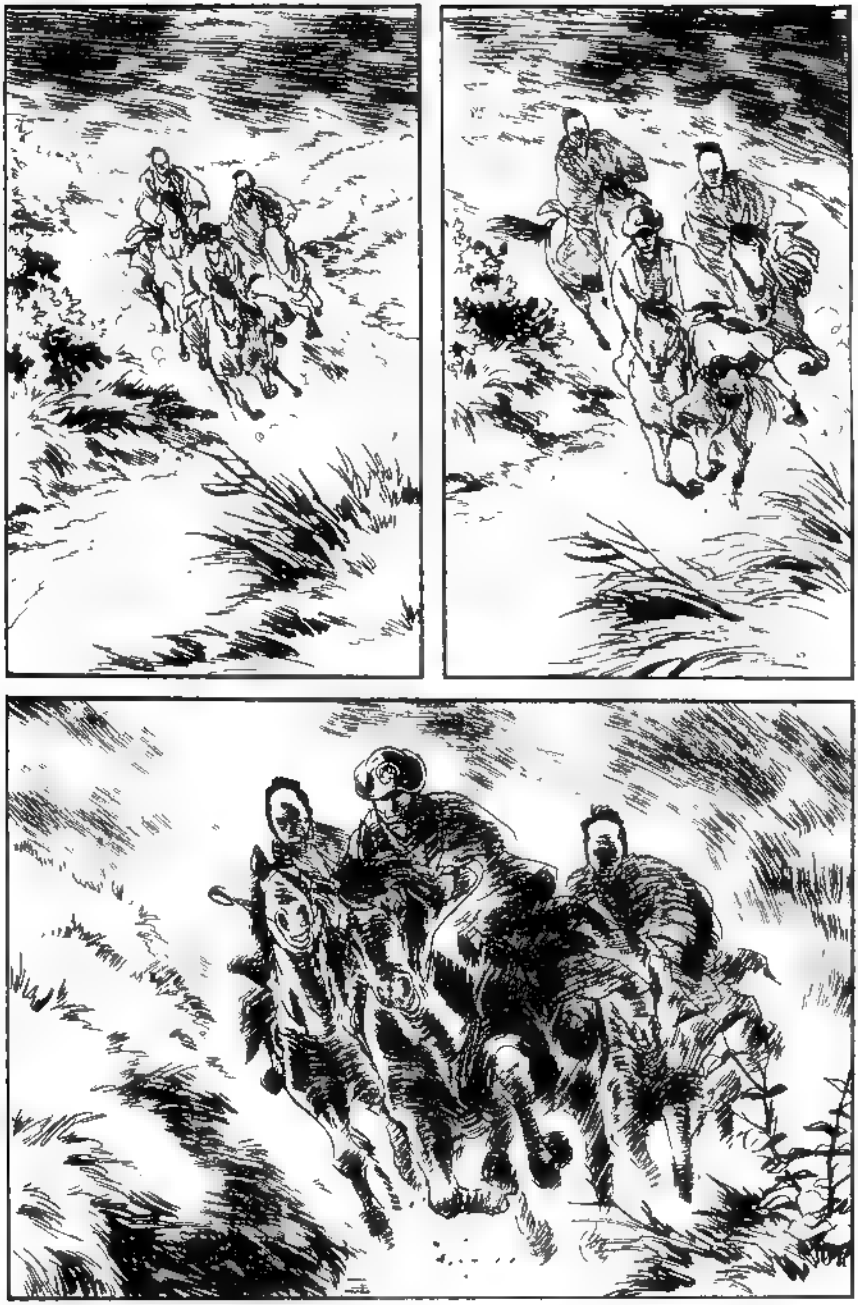


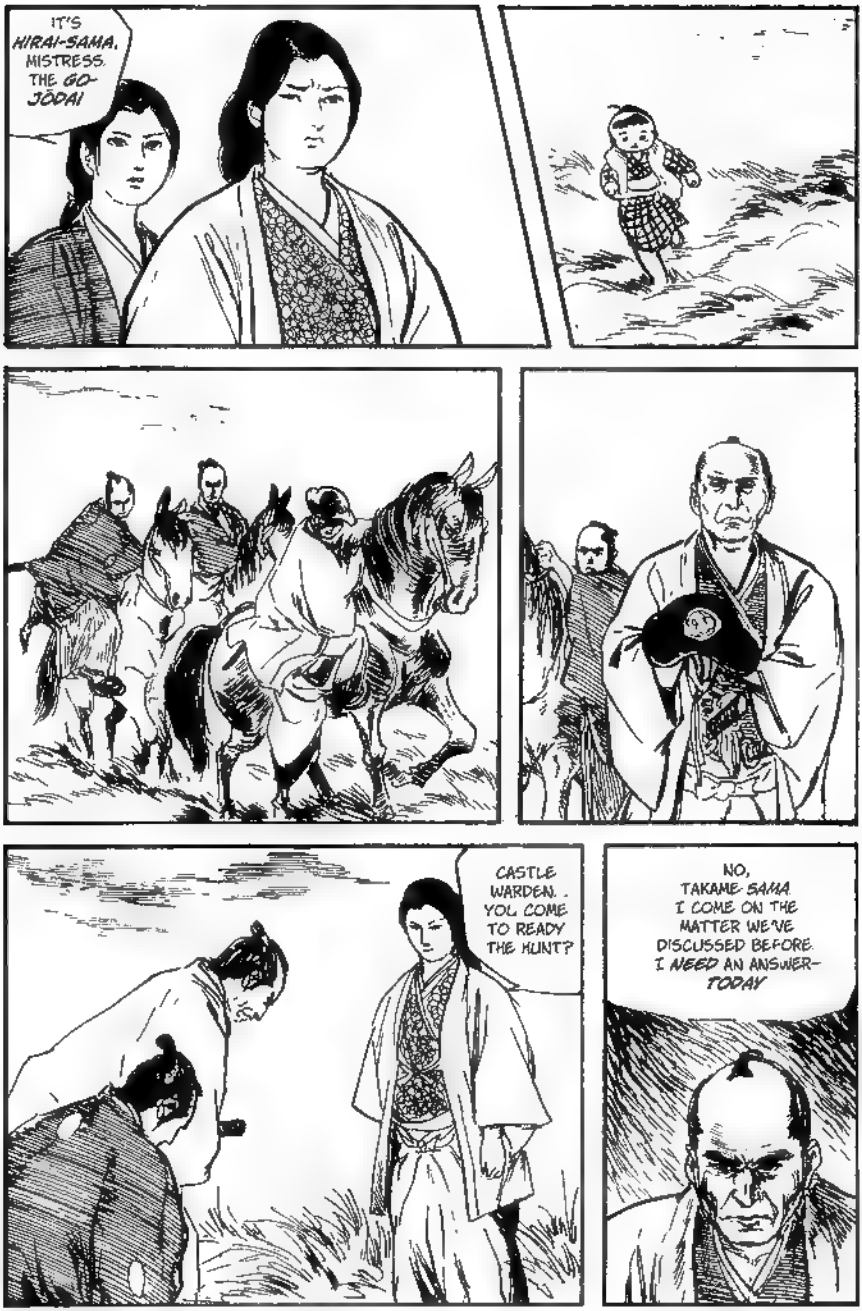

Shhh


H-HE CALLED SILVER PRINCESS TO HIS FIST .?! WHAT MANNER OF CHILD ?!
.T TOOK ME A YEAR AND A HALF TO CALL HER!
AN INCREDIBLE CHILD--HE HAD TO TAKE ON THE ASPECT OF MU! SUPPRESS ALL TRACE OF THE SELF, AND BECOME ONE WITH THE TREES AND BRANCHES .
AND THOUGH DANGER STOOPED TOWARD YOUR CHILD YOU SHOWED NO CONCERN.
I MUST ASK THAT YOU EXPLAIN THIS, SIR!
FATHER AND SON, WE LIVE IN MEIFUHADŌ


WE ACCEPT WHATEVER AWAITS US ON THE SIX PATHS AND IN THE FOUR LIVES
MEIFUMADŌ
SKSSSH
DRNN
DRNN

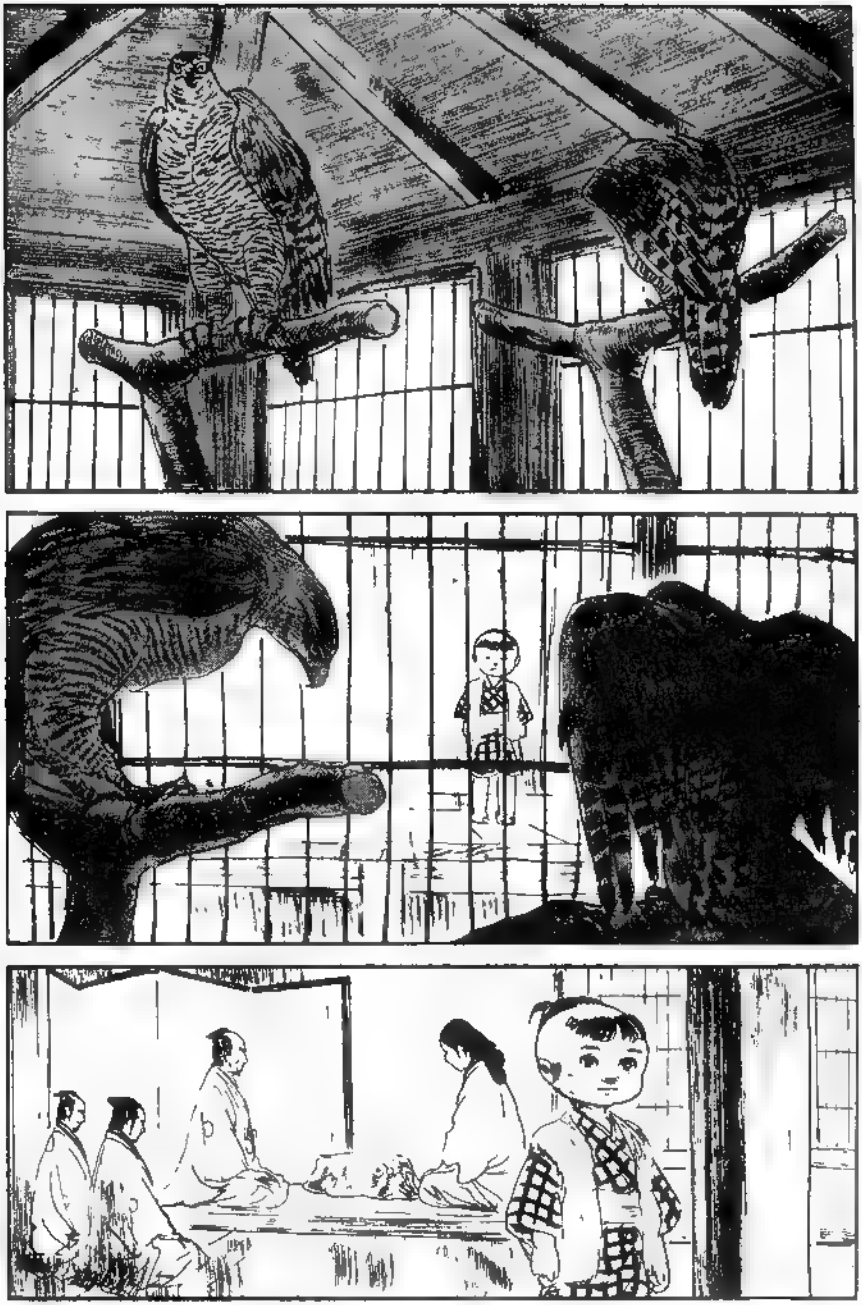

KTHOK
KTHOK




IT'S HIRAI-SAMA, MISTRESS. THE GO-JODAI
CASTLE WARDEN... YOU COME TO READY THE HUNT?
NO, TAKAME-SAMA I COME ON THE MATTER WE'VE DISCUSSED BEFORE I NEED AN ANSWER- TODAY


I HAVE SAID NO ALREADY
I'LL DISCUSS NOTHING MORE WITH YOU, EXCEPT THE HUNT
THE SITUATION IS URGENT, TAKAME-SAMA. A RIDER HAS COME FROM EDO, BEARING OUR LORD'S DECISION
PLEASE, RECONSIDER..
T-TAKAME-SAMA!


SKSSH




HEAR ME OUT YET AGAIN, TAKAME-SAMA OUR FINANCES ARE IN CRISIS. OUR DEBT IS CRUSHING THE DROUGHT DRAGS ON!
AT THIS RATE, WE RISK A PEASANT IKKI! OPEN REVOLT!
YOU CAN SMELL THE TENSION ACROSS THE HAN.
THERE IS ONLY ONE WAY OUT, ONE WAY TO REBUILD THE TREASURY AND CONVINCE THE PEASANTS OF OUR COMMITMENT
WE MUST OPEN THE HAWKING GROUNDS OF GOTSUKE-GA-HARA, CREATE NEW PADDIES, AND GIVE THEM TO THE PEASANTS THAT ALONE WILL GENERATE TWENTY THOUSAND KOKU IN NEW INCOME
I KNOW YOU UNDERSTAND THIS, MADAM.
I ASK YOU ON MY KNEES- HEAR OUR NEED!


HIRAI-DONO YOU ASK ME TO DIE.
OUR LORD'S DEPARTED FATHER LOVED ME, HIRAI-DONO! HE GRANTED ME GOTSUKE-GA-HARA TO MANAGE AND HUNT THIS LAND S MY LIFE
CONFISCATING IT IS THE SAME AS ASKING ME TO DIE
IT'S NO SUCH THING, MADAM. WE'LL FIND YOU OTHER LAND
THERE IS NO OTHER LAND FOR TAKAGARI! NO OTHER PLACE WITHIN THE HAN CAN SUSTAIN OUR HAWKS. WE CAN'T EVEN MAN THEM THERE
IT WOULD BE THE END OF THE HUNT!!


MADAM I CONVEY THE WILL OF OUR LORD
HE CANCELS THE TAKAGARI FOREVER
W-WHAT?!
TO SAVE THE HAN WE MUST CULTIVATE GOTSUKE-GAHARA
OUR LORD ASKS TAKAME-SAMA TO UNDERSTAND HE SHARES HER PAIN
TO YOU FROM OUR LORD
SHINK


WH-WHAT HAVE YOU DONE?!
YOU MAY HAVE BEEN THE CONCUBINE OF OUR LORD'S HONORED FATHER BUT THIS IS TOO MUCH, MADAM! UNFORGIVEABLE!
HIRAI-DONO! THE MEWS OF GOTSUKE-GA-HARA.
DO YOU KNOW WHAT THEY'RE REALLY FOR?!


FOR GENERATIONS OUR LORDS HAVE RESTED HERE AFTER THE HUNT AND FOR GENERATIONS, OUR OTHER DUTY HAS BEEN TO LIE WITH THEM FOR THEIR PLEASURE!
AI


SO IT IS THAT WOMEN SERVE AS MIYAZU'S FALCONERS. AND IN TIMES OF WAR WE ACCOMPANY OUR LORD TO THE FRONT, THERE TO COMFORT AND ENCOURAGE HIM TO VICTORY AND SUCCESS IN BATTLE
AI

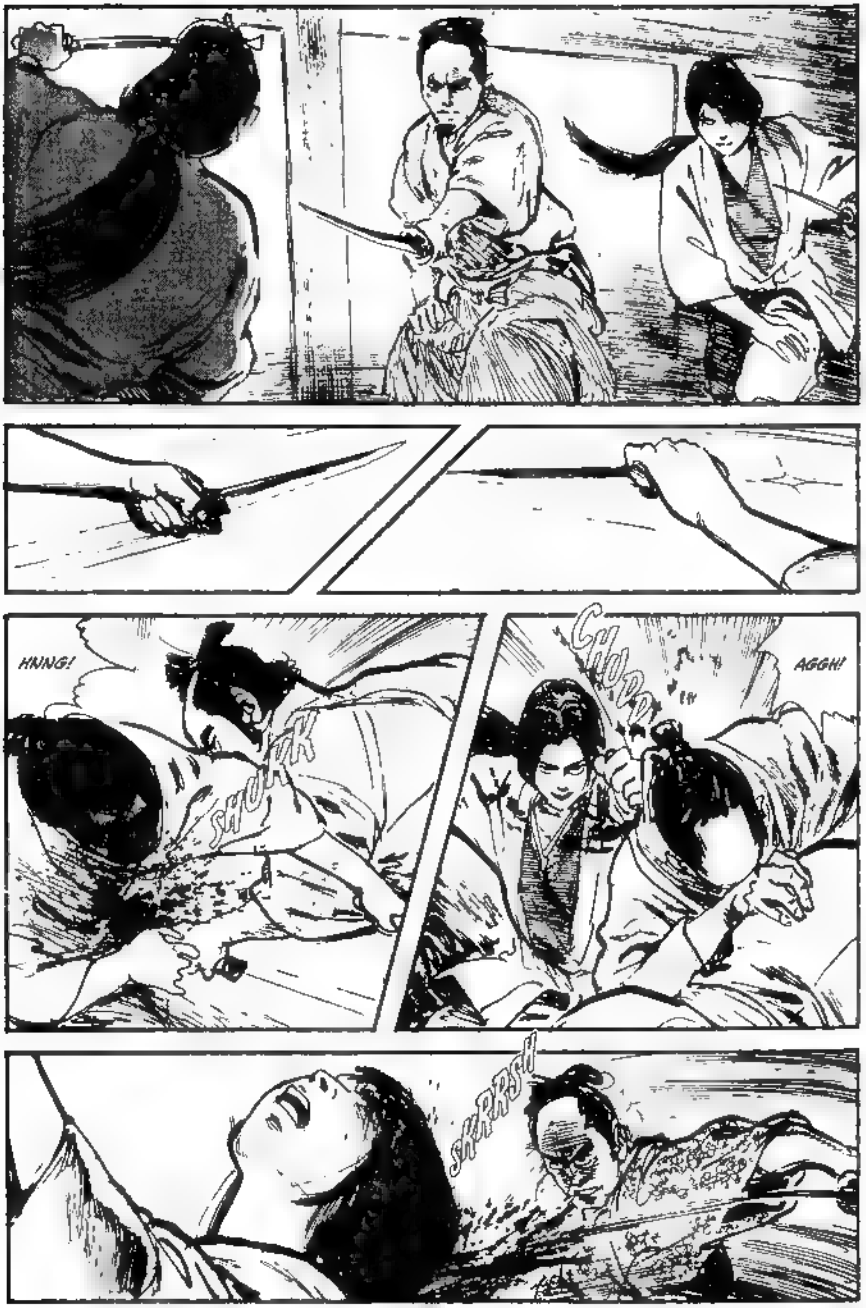

THE SECOND LORD OF MIYAZU WAS BORN OF THE FIRST TAKAME-SAMA INDEED, THE MOTHER OF OUR LORD'S OWN DEPARTED FATHER WAS THE FOURTH TAKAME-SAMA OF MIYAZU.
THE FALCONERS OF MIYAZU ARE AN HONORED TRADITION OF THE HAN NOT EVEN OUR LORDSHIP CAN BE ALLOWED TO DESTROY GOTSUKE GA-HARA!
THEN YOU STILL SAY NO? BUT—
ENOUGH!
FWHTT


FORGIVE ME!
GCCH
HMM!
KSSH
KSSH


AHN?!
MISTRESS!!
Y-YOU MONSTER!


GO-JŌDAI!
HAVE YOU LOST YOUR MIND?!
KILL THEM ALL!
WHAT?
KYAAHH!
DAMN YOU!


TING
SHINGG
SLICH
HKK!


HNNG!
SHUNK
CHOP
AGGH!
SHPASH




TAKAME-SAMA IT IS FOR THE CLAN FORGIVE US!
ALIGHNING!




YOU. YOU SAID YOU LIVED IN MEIFUMADŌ
YES.
THEN YOU MUST BE AN ASSASSIN SENDING PEOPLE ON THE ROAD TO DEATH
. . . . . .
HEAR MY REQUEST I BEG YOU. SEND GOLDEN PRINCESS AND SILVER PRINCESS TO THE OTHER WORLD
SURELY I CAN RELEASE THEM INTO THE WILD. ?
I DIE GOTSUKE-GA-HARA DIES THERE WILL BE NO PLACE WHERE HAWKS CAN LIVE
WHEN THE FALCONER DIES SO DIE HER CHARGES. I BEG YOU.
FORGIVE ME. FOR SHOWING YOU SUCH HORRORS
FORGIVE ME, CHILD.


I PROMISED I WOULD SHOW YOU THE HUNT FORGIVE ME
PLEASE
KSSH
SKSSH



LONE WOLF AND CUB BOOK THIRTEEN: THE END
TO BE CONTINUED

GLOSSARY

austringer
A falconer who flies goshawks and other short-winged raptors, instead of long-winged falcons. Training a raptor is called *manning*

bushi
A samurai. A member of the warrior class

daimyō
A feudal lord.

go-yō
Official business. As a lantern carried by the officers of the *daikan* magistrate, the equivalent of today's national police, or as the shout of the police apprehending a criminal, *"go-yō"* was one of the most dreaded words in the world of Edo Japan's criminal elements.

han
A feudal domain

honorifics
Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Lone Wolf and Cub*
chan – for children, young women, and close friends
dono – archaic; used for higher-ranked or highly respected figures
san the most common, used among equals or near-equals
sama used for superiors
sensei – used for teachers, masters, respected entertainers, and politicians

jitte
A specialized weapon carried by street cops. About 18 inches long, with no cutting edge — just two prongs designed to catch and snap off an opponent's sword blade

kan
6 *shaku*, approximately 1.8 meters.

kannen-butsu
A wondering monk. The *kannen-butsu* monks carried a bell that they would ring at the gates of a house to ask for alms. A favored disguise of the Kurokuwa *ninja*

kōgi kaishakunin
The shogun's own second, who performed executions ordered by the shōgun

koku
A bale of rice. The traditional measure of a *han's* wealth, a measure of its agricultural land and productivity

komusō
A wandering Buddhist monk, living by the alms of strangers. The *komusō* are known for their deep, basket-weave *tengai* hats.

marohoshi jitte
A *jitte* with collapsible tines.

meifumadō
The Buddhist Hell. The way of demons and damnation.

mews
Cages for hawks and falcons.

Nakasendō
One of the Gogaidō, the five great byways of Edo Japan. The Nakasendō was the mountain route between Edo and Kyoto, while the Tōkaidō followed the coastline.

ō-metsuke
Chief inspector. The supreme law-enforcement officer of the shōgunate.

ri
Old unit of measurement. Approximately 4 kilometers (2.5 miles).

rōnin
A masterless samurai. Literally, "one adrift on the waves." Members of the samurai caste who have lost their masters through the dissolution of han, expulsion for misbehavior, or other reasons. Prohibited from working as farmers or merchants under the strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished rōnin became "hired guns" for whom the code of the samurai was nothing but empty words.

ryō
A gold piece, worth 60 monme.

shinan
Chief instructor.

takagari
Falconry, hunting with hawks and falcons. Also known as "hawking." By the Edo period, falconry had become an expensive obsession among *daimyō* and the shōgun himself. *Takagari* could last a week or more, with hunts during the day and lavish entertainments at night. Commoners were not permitted to raise hunting raptors, at pain of death.

Takame
Literally, "hawk woman." A woman falconer.

tatami
A thick mat woven of rice stalks, used as flooring.

Yagura Clock
A "Tower Clock." Western technology was slipping into Japan during the Edo period. "High-tech" luxury items like this pendulum clock were favored toys and presents among the rich and powerful.

KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Lone Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

Lone Wolf and Cub was first serialized in Japan in 1970 (under the title *Kozure Okami)* in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide Koike collected numerous awards for his work on the series throughout the next decade Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, Crying Freeman, the manga Koike created with artist Ryoichi Ikegami, was produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America

And to give something back to the medium that gave him so much, Koike started the *Gekiga Sonjuku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true



GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

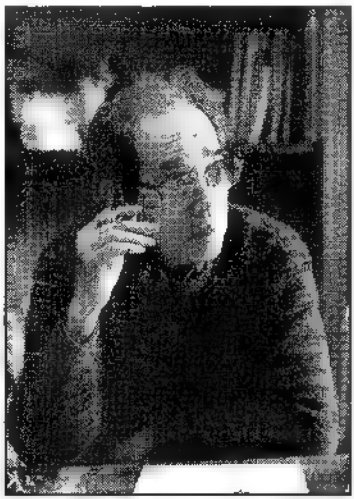
In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kami shibai*, or "paper play" narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi hon* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi hon* readers.

In 1967, Kojima broke into the magazine market with his series *Dojinki*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Kozure Okami* (*Lone Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the "golden duo" and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.



THE RONIN REPORT

by Tim Ervin-Gore

Weapons Glossary: Part 2

In volume four we explored various weapons, their uses, and their origins as related to the stories of *Lone Wolf and Cub*. However, the glossary of weapons was far from complete, so let's pick up where we left off. The focus of the initial weapons glossary began with the sword, long the romanticized weapon of samurai culture. But the sword certainly wasn't the only weapon prevalent in samurai culture; in fact *kyujutsu*, or the art of the bow, was long a traditional practice of noble warriors from the beginning of recorded samurai history. Another class of weapons, far less noble than the bow and arrow, but similar in concept, were firearms, which weathered a rather oppressed history but remained influential in Japanese military history nonetheless. We'll look at these two classes of weapons and study their similarities and vast differences, their origins and evolutions, and the *buke* who used them. Also in this glossary we'll take a look at some of the weapons and practices of the elusive yet popular ninja warriors as related to the volumes of *Lone Wolf and Cub*.

Requiring strength, grace, impeccable aim, and unbreakable concentration, the bow and arrow have long been weapons of battle and hunting. One could assume that some time after humans learned that rocks could be thrown at an aggressor, they developed more advanced weapons to defend themselves against rock throwers. However and whenever



Fig. 1 The "Red Demon" draws an arrow with a *karimata* head

the bow and arrow were invented, it's safe to assume that they took an immediate hold on society, and thus began the evolution of a tradition still practiced today. And nowhere did the evolution of the bow and arrow take a more traditional and refined turn than with the *bushi* of feudal Japan. In his book, *Longbow*, Robert Hardy takes an embarrassingly brief look at the Japanese bow, comparing it to Western equivalents, and stating that the Japanese bow "makes western archery over the same centuries seem like a rough and ready sort of exercise." Hardy goes on to explain that Japanese bow and arrow art is so complex that it deserved a separate study of its own. Looking at any book on samurai will show the reader just why.

The arrow heads alone are fascinating in their usage and artistic manufacture, some of which whistle in signal, others made specifically to cut cords and ropes. The bow and arrow,

given its history and concentrated practice, was largely considered an aristocratic weapon, and most proudly administered from a moving horse. Though used somewhat seldom in the pages of *Lone Wolf and Cub*, the bow and arrow pierce the sword-frenzied world of Ogami Itto at a few very significant points. In the tear-jerking story "Hunger Town" (*LW&C* Vol. 6), the overly aristocratic use of the bow and arrow provides Ogami with a particularly difficult task and an equally clever answer. A not too sensible lord obsessively practices the sport of *inu oi* (or *inuoumono*) with little regard for the starving citizens of his town. Ogami trains a dog to dodge the arrows, drawing the lord out of his castle to his bloody fate. It should be mentioned that according to Oscar Ratti's *Secrets of the Samurai*, the popular arrow heads used in the sport of dog shooting were blunt, pear-shaped practice arrows, more like those used by Ogami. A few of the arrow heads used by the obsessed lord were actually small, double-pointed *karimata* (fig. 1) heads, which were reputed to be used as cord and rope cutting implements, which made for an easier kill.

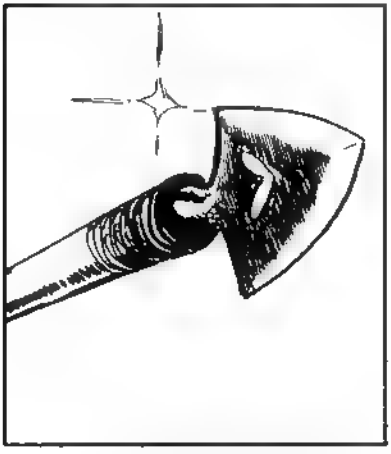


Fig. 2 A simple *Watakushi* arrow head

Providing more evidence that Goseki Kojima did his homework in researching feudal Japanese weaponry, in "Night Stalker" (*LW&C* Vol. 7), a darkly ambitious killer pierces the neck of a young princess using a traditional longbow and an arrow with what looks like a *watakushi* (or

hira ne) arrow head (fig. 2). Such heads were used for tearing flesh as they made their way through the body. It's notable that although these arrow heads had brutal purposes, they were often made with great artistic care, often featuring negative silhouette flower and leaf designs. In volume 9, a multitude of Yagyü arrows fail to find their mark before one finally finds Ogami's left shoulder in a face-to-face confrontation with the *Ura*-Yagyü himself. The same arrow also gets crammed into Yagyü's eye only seconds after it bloodies Ogami's shoulder. In volume 11, an even rarer occurrence in the *Lone Wolf and Cub* books is the appearance of crossbow, an innovation attributed to the Mongols and adapted since their invasion of Japan. Deceptively attached to the bottom of a samurai daughter's *koto*, the bolt from the crossbow is the second arrow head to pierce Ogami's frame, this time in his right shoulder.

Related to the bow and arrow not only in the airborne path of killer steel, but also in the necessity of concentration and aim, the firearm makes for a contrasting departure from the classic bow and arrow. Unlike the bow and arrow, the matchlock rifle, with likely roots in Chinese and Portuguese technology, was a weapon more suited to the common *ashigaru*. The use of the gun was much easier to train to lower ranking soldiers, and as Japan moved into numerous long eras

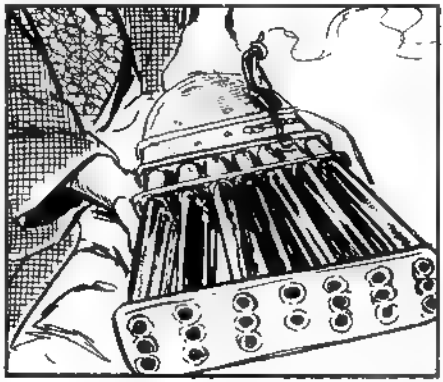


Fig 3 A multiple fire arquebus at the ready

of civil war, the rifle would play a gruesome role, dragging the grace and honor of battle into a reality of blood-soaked dirt and low-ranking mass death. Rifles take a hearty stand in Goseki and Kojima's epic of samurai revenge, both in the use and manufacture. The most dramatic use of firearms (or arquebus) in *Lone Wolf and Cub* is in the story "The Guns of Sakai," in which Ogami walks into a twisted knot of betrayal and jealousy concerning the manufacture of the multiple-fire rifle. It's interesting to leaf through samurai history books and find references to the exact multiple-fire gun that Ogami eventually mounted in his notorious baby cart. Bottomly and Hopson refer to the very gun in their book *Arms and Armor of the Samurai*. "During the Edo period a few novelty guns were produced with multiple barrels which either radiated like the fingers of the hand from a common breech block and fired simultaneously, or were

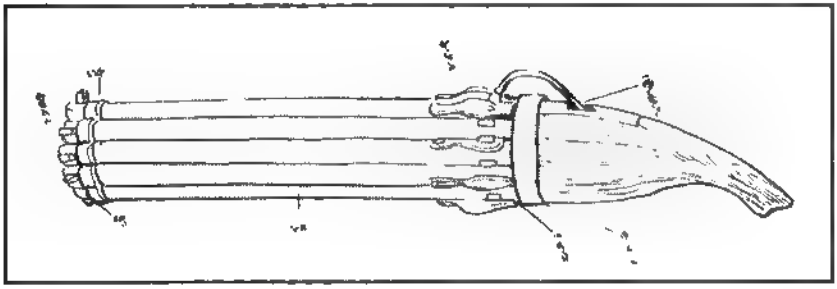


Fig. 4 The plans of a rapid-fire repeater rifle

arranged with their bores parallel in such a way that they could be rotated to bring each barrel to the firing position in return." Such a description is uncanny in comparison to Kojima's finished artwork (fig. 3). The two creators clearly did their homework. Many of the stories in *Lone Wolf and Cub* are extrapolations of events that might have happened

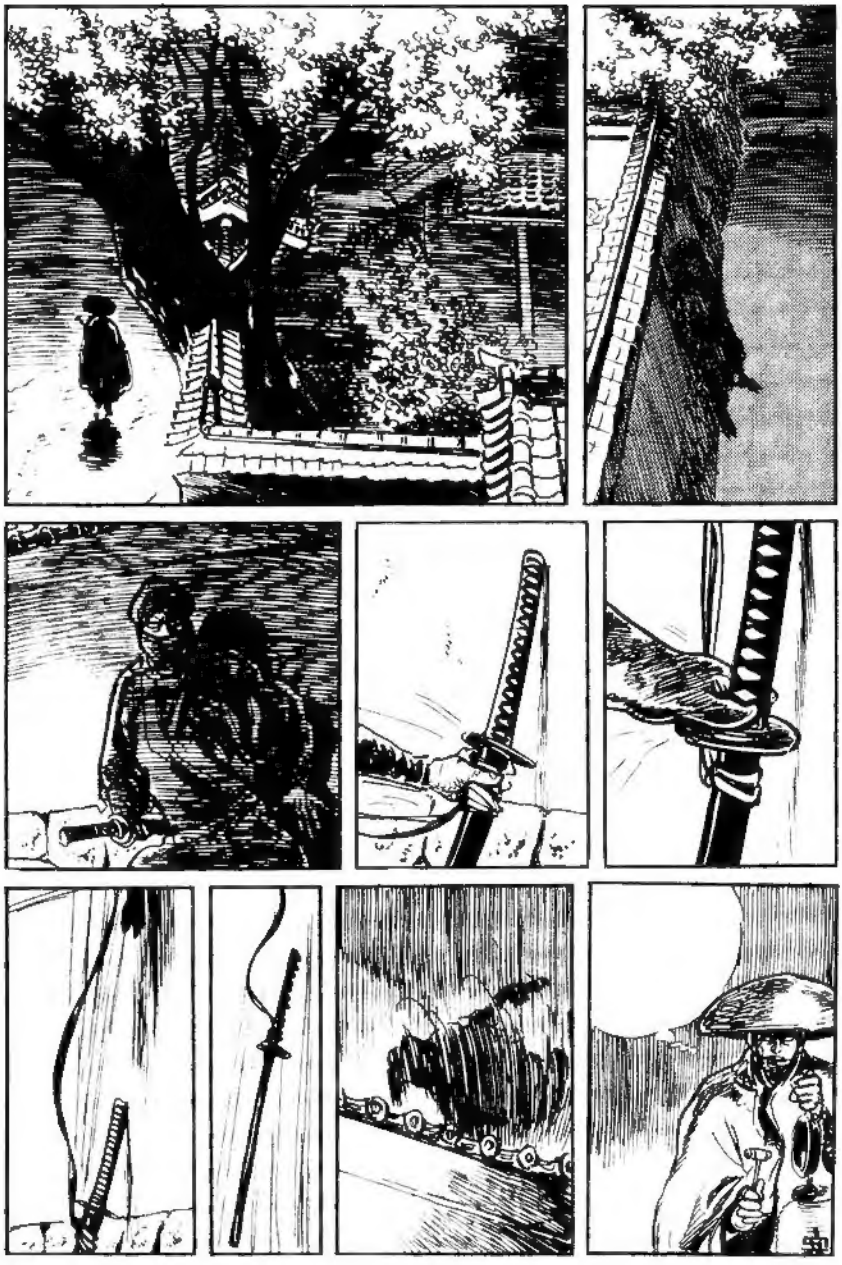


Fig. 5 Yagyu ninja hard at work.

in history, based on historical texts. Reading through this story, it can feel as though one is actually reading a history book, right down to detailed plans of the repeating rifle (fig. 4).

Where history fails to tell the whole story, and with good reason, is the realm of the ninja. There are numerous differing opinions amongst historians as to the dress, weaponry, and activity of the ninja, a character prevalent in the tales by Koike and Kojima. But Koike and Kojima seem to lend less prowess to the ninja then most historians and fanatics. The general idea of the ninja seemed to be that of covert operations, and the image that comes to the western mind most often is that of the subversive man in black. As can be witnessed in *Lone Wolf and Cub*, there are few instances of a person dressed in black, but one instance when the stereotype uniform and usage of ninja weapons and tactics is in the story "The White Path Between the Rivers" (*LWaC* Vol. 3). In this story, one ninja dressed as a priest creates a noise diversion as another dressed in black infiltrates the Ogami household and creates a nasty set-up, thereby beginning the path of vengeance (fig. 5). This page is an excellent example of ninja activities, with the two guises and the sword *tsuba* being used as a temporary toe hold. In fact, Stephen Turnbull, an astute historian of feudal Japan, used this very page as



Fig. 6 Ninjas with simple sickles

an example of ninja activity in his book *Ninja, the True Story of Japan's Warrior Cult*. But the ninja guise Koike and Kojima seem to favor the most is that of the wandering monk bearing a sickle. In our last weapons glossary we discussed the usage of the *kusarigama*, a weapon that consists of the deadly sickle attached to a weighted chain. It is noted in many texts that the *kusarigama* was often deployed by ninja because of its multiple and deadly uses. Koike and Kojima seemed to enjoy arming their ninja with plain sickles quite often (fig. 6), though there are plenty of instances when the Yagyü ninja practice very specialized forms of combat, such as razor-sharp chains, headgear with blades, the nasty *chigiri-gi* breast cutters — staffs with nasty blade flowers at the end of chains, and more.

Most of these items are nearly impossible to find references for, so we'll take a moment to observe something evasively simple, Yagyü Retsudo's staff. It stands to reason that a ninja, in order to be completely subversive yet incredibly effective, would need to have a working knowledge of every weapons system known to samurai. This means knowing all schools of the sword, bow and arrow, pole arm, judo, etc. And in order to mix in well with common society, it would seem the best weapon a ninja could master would be the simple staff. This weapon would fit well with a wandering monk, a commoner, or a samurai. Yagyü Retsudo was obviously a master of the staff, a skill



Fig. 7. Retsudo with his *Jo* staff.

referred to as *jo-* or *bo-jutsu*, depending on the length of the weapon. Retsudo's staff, which looks to be about three feet in length (fig. 7), would fall under the schools of *Jojutsu*, which in layman's terms means "fighting with a stick." Such a practice has likely existed since man had to fight for his life, and therefore fighting systems using these simple implements evolved into complex and artful methods of defense and offense, often at the needs of simple men. At many times in samurai history, especially after unification, there were so many *ronin* samurai on the highways that commoners had to devise methods of fighting against hungry sword-wielders, as well as highway robbers and drunken bullies. Often the staff was one of few weapons a commoner was allowed to carry, so varying ways of using them naturally evolved in many sectors of society. This is one reason the staff makes for a prime ninja weapon. Of course, ninja were reputed to carry a multitude of deceptive and evasive tools on their persons, as spying and assassination seemed to be their primary employment. However, in the case of *Lone Wolf and Cub*, such ruses seemed to have little effect on the ever-perceptive Ogami.

The practice of learning all schools of all weapons placed the secretive ninja on an even plane with the irrepressible Lone Wolf, who had studied as intensely to become the dominant samurai that you see in these pages. Obviously, Ogami seems to have studied harder. Such is the way with almost everything in this world; he or she with the most knowledge gains the best advantage, but only if that knowledge is put to good use. There are, of course, many things to learn in life aside from the arts of war, but for Ogami, death and strategy were his most useful tools. In this world of honor, deception, ambition, and lethal action, only one warrior will emerge from the smoke, blood, and dust.